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PRESSER'S MUSICAL MAGAZINE

The Etude

A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT, AND ALL MUSIC LOVERS.

Edited by JAMES FRANCIS COOKE
Assistant Editor, EDWARD ELLSWORTH HIPSHER

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THEODORE PRESSER CO., Publishers,
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The World of Music

FEB - 4

"The Etude" records with deep regret the death of Carl Fischer, music publisher of New York. Mr. Fischer was born in Buttstedt, Saxony, Germany, December 7, 1849. In his youth he studied the violin and the French horn, also the double bass and the bassoon, becoming a competent performer upon these instruments. Later he went into the manufacture of orchestral instruments. He then went to England in charge of the musical instrument works of Henry Diston. Returning to Germany he again decided to make a change and came to America in 1872 when he was twenty-three. He immediately started in the music business, supplementing his work with professional engagements at night. Gradually he accumulated a very large and excellent catalog. He was also the publisher of "The Musical Observer." The firm will be continued under the direction of Mr. Fischer's son, Walter S. Fischer. Carl Fischer's influence upon the music publishing business in America has been most valuable.

Queen Mario, American soprano, who for a long time was a member of Fortune Gallo's San Carlo Opera Company, has gone "up" to the Metropolitan. Every musician familiar with her exceptional voice and art will not be surprised. As Juliette at the Metropolitan she made an immediate and extraordinary success which promises a great future, if opportunities come her way. Time was when it was impossible to enter the Metropolitan via another American opera company. The present Metropolitan management is too broad to ignore talent.

Josef Stransky resigned as conductor of the New York Philharmonic Orchestra, early in February. At the last concert the conductor was presented with a wreath by the directors. Oswald Garrison Villard points out in *The Nation*, of New York, that Stransky took a "run down" orchestra, "welded it into a splendid machine" and raised the subscriptions from \$25,000 a year to \$125,000. Thousands will regret his going, as the "standing room only" sign was not often missing at the Carnegie Hall Concerts of the orchestra. Without being sensational or a "society pet" he has stabilized the orchestral situation in New York as only those familiar with the music of the great city can know.

Anima Allegra, a new Italian Opera (lyric comedy), in three acts, by Franco Vittadini, founded on the Spanish story, "Genio Allegre," was given for the first time in America at the Metropolitan Opera House, on February 14th. The opera, which has a very slight libretto, is reported to have many delightful passages, but was not a pronounced success, according to the press.

The Chicago Civic Association reports that the past season was so successful that only eighty per cent. of the guarantee was called for. It now seems that opera in Chicago is really on a permanent basis.

The San Carlo Opera Company is to appear in Havana this year, according to report. It is also said that Mr. Gallo has engaged Bori, Ruffo, Schipa and Paoli to assist, in special performances. Gallo is making a stir in the world.

Wolf-Ferrari, who has added some of the most beautiful of operas to the repertoire in recent years, has just done another, "Prince Colibri" (Prince Hummingbird). This work deals with a dramatic personage of birds solely after the manner of Rostand's *Chanticleer*. Harry Savage produced a comic opera some years ago called "Birdland" in which the characters were birds.

Emil Oberhoffer, formerly conductor of the Minneapolis Symphony Orchestra, now resting for a year, is said to have committed six hundred operatic scores to memory in fifteen years. Henri Verbruggen is his successor at Minneapolis.

Emanuel Wirth, the last survivor of the famous Joachim String Quartet, died in Berlin recently.

The Triennial Handel Festival will be held in London again this year in June. At the last festival, 84,441 persons attended.

The London Symphony Orchestra was recently founded in that city under the direction of Elizabeth Kuyper. The Marchioness of Aberdeen is president. Mme. Kuyper is a Dutch composer who taught for some years at the Hochschule in Berlin. America has had many notable orchestras composed of women and conducted by women.

Dr. John McE. Ward has just celebrated his thirty-fifth anniversary as the organist of St. Mark's Lutheran Church of Philadelphia. The church doubled his salary and retained him to stay for another thirty-five years.

Alfred Hertz, formerly conductor at the Metropolitan Opera House in New York, has again been elected for two more years as the conductor of the San Francisco Symphony Orchestra. Hertz has been in the Pacific metropolis for eight years.

Arturo Toscanini, according to report, has resigned his position as conductor of the La Scala Opera House in Milan, because of a noisy demonstration of Fascisti during a performance of "Otello."

Perosi. The following report is translated verbatim from the long established "Zeitschrift für Musik" of Leipzig. "Lorenzo Perosi, of whose condition we have already made mention in our issue of * * * is once more put under legal guardianship. His conversion to Protestantism has aroused great commotion in Italy for many months. Perosi was the last director of the now discontinued choir of the Sistine Chapel, under Pope Benedict XV." The last report coming to THE ETUDE about Perosi was that his mind was affected.

An American Art Theater, at which opera as well as drama will be given, is planned for New York. Morris Gest, backed by Otto H. Kahn, are the promoters of the plan. It is expected that the theater will be open in October or November. It is planned to seat 2200. No money will be lavished on the decorations of the house which will be very plain, but the productions will receive liberal attention. The theater will be modeled after the scheme of the Moscow Art Theater, which is now represented in New York by its leading performers who are presenting Russian dramas. Gest also announces that he will give performances of opera in English.

The S. Coleridge-Taylor Musical Society of New York, founded by colored citizens, already has a membership of 1000. It now announces that it will form a symphony orchestra and a chorus of one hundred voices. The president of the organization is David A. Donald.

DePachmann will tour America next year, according to report. DePachmann has not been heard in America for ten years. He is now seventy-five years old. London still throngs his concerts.

The Covent Garden Theater is, according to report, to be closed to opera. This famous auditorium was first opened in 1732, but was not made into an opera house until 1847. The Royal Opera has had a somewhat checkered career in these years. Its greatest success was under the régime of the late Augustus Harris. It will now be given over to musical comedy and revue. This should not disconcert the music lover, as the house has frequently in the past given place to circus, prizefights and cheap melodrama. Covent Garden was burnt down in 1808 and also in 1856. The present one has been "modernized" from time to time.

"Pierrot Lunaire," a composition of Arnold Schönberg, belonging to his so-called "second period" (his first period being quite lucid and his third being particularly unintelligible to all with ordinary mortal ears), was given in New York early in February. The work is dramatic and deals with the emotions of a moonstruck Pierrot. The words are half spoken and half sung—something part way between song and speech. Opinion was divided as to the artistic worth of the work, characterized by interminable discords. As one critic remarked, "Anyone can stand on his head if he chooses to do so and he will not fail to get an audience."

A Revival of the *Bride Elect*, by J. P. Sousa, was given by the Philadelphia Operatic Society in January, with great success. Many of the numbers were encored a half dozen times.

Cesar Thomson, the great Belgian violin virtuoso, will teach in America at Ithaca, New York, next Fall.

Granville Bantock, one of the foremost of British composers, is scheduled for Canada

this month as adjudicator for the Ontario Musical Festival. Bantock was here in the nineties as conductor of one of the George Edwards' "Gaiety" companies. Since 1908 he has been Sir Edward Elgar's successor as professor of music at the Birmingham University.

"Polly," written in 1729 as a successor to the Beggar's Opera, has again become a hit in London where it was recently reproduced. The opera is also by Mr. Gay, who this time takes the winsome Polly to the West Indies with her fascinating highwayman husband, MacHeath. Let us hope that America may see it also.

George Lansing, whose chief fame rests upon the composition of the haunting, tune, *Dunkies Dream*, died on January 17th, at Boston. He was an expert performer upon the banjo and coached many New England College banjo clubs.

Schubert's Unfinished Symphony was recently played in New York minus a conductor. Nothing new. Seidl frequently laid his baton on the music stand while his orchestra played and they played wonderfully well. First, the conductors gave up their notes, now they are foregoing their batons—will the public ever do without the "blonde gods" themselves? The really important work of the conductor is done at the rehearsals.

Sir Henry Wood has become a member of the staff of the Royal Academy of Music of London.

Los Angeles has a new magnificent motion picture theater known as the "Graumann," which seats over 4000. It is said to compare in size and richness of decorations and furnishings with the finest opera houses of the world. It will maintain a Symphony Orchestra of fifty musicians, under the direction of the composer, Ulderico Marcelli. Every seat for the first performance sold for five dollars. When one remembers the almost fabulous outlay for auditorium organs, etc., the future of music in America is truly immense.

The Philadelphia Music League, under the able direction of Mrs. Frederick W. Abbott, has again received an appropriation of \$10,000 from the city for civic music purposes.

Extra! Extra! Musical War in Europe. Germany boycotts French music and now France threatens to employ the same weapon upon the Germans. If music is beautiful at one time, it is just as beautiful at another, no matter who wrote it. Why not be reasonable in Art?

St. Louis has voted to spend \$5,000,000 for a new Municipal Auditorium which, of course, will be used largely for music. Such auditoriums are being built everywhere in America now. The future of music in our country is hardly comprehensible.

The Theaters of Berlin, according to a report in the Paris *Le Courrier Musical*, have nearly all closed their doors because of the inability to pay the actors' salaries.

Dr. Edward Bunnett, Mus. Doc. Cantab. F. R. C. O. City organist of Norwich, died in January, aged 88. Much of his church music has become very popular. His *Nunc Dimittis* and *Magnificat* in F is reported to have sold to the extent of half a million copies. As a boy soprano he sang with Jenny Lind. Last October he gave an organ recital in St. Andrew's Hall which amazed all who heard it by the wonderful virility of the octogenarian.

Lalo, composer of *Roi d'ys*, was born just one hundred years ago. France accordingly is celebrating.

Offenbach's life has now yielded a subject for a comic opera called "A Waltz," by Oskar Ulmer. It has just been produced in Zürich.

Vienna, says a press report, has converted the little cemetery in the Währing district into building lots. Here it was that the remains of Beethoven and Schubert remained for some sixty years.

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The Commencement Program



NOW is the time to work up material for Graduation and other close-of-the-season exercises. Supervisors of Music, School and College Directors and Individual Teachers will find helpful suggestions below and in addition to these we will gladly make special suggestions in the shape of selected material sent for examination to any supervisor or teacher requesting this service. Any of the material listed below sent for examination.

CHORUSES

A few suitable two, three and four part choruses are here listed. Space does not permit showing many other excellent choruses.

Catalog No.	School Grades	Price
10834 Alma Mater (S.A.T.B.) J. W. Bischoff	8-H	.05
144 Annie Laurie (S.S.A.A.)		
272 Awake With the Lark (S.A.T.B.)		
15627 Bridal Chorus (Rose Maiden) (2-Pt.)	8-H	.12
259 Bridal Chorus (Rose Maiden)		
118 Carmina (2-Pt.) H. L. Wilson	8-H	.15
20160 Come, Gentle Spring (S.A.T.B.)		
10155 Come, Let Us All Rejoice (Sacred)	H	.10
133 Come to the Gay Feast of Song		
10392 Come Where the Lilies Bloom	H	.10
10132 Consecrated, Lord to Thee (Sacred)		
10348 Dance (3-Pt.) W. L. Thompson	5-H	.15
159 Dance of the Pine Tree Fairies (3-Pt.)	H	.10
15674 Down in the Dewy Dell (3-Pt.)		
111 Ebb and Flow (3-Pt.) H. Smart	H	.12
10674 Evening Shadows (3-Pt.) O. King	H	.10
10121 Far from My Heavenly Home (2-Pt.)		
6196 Franklyn's Doge (3-Pt.) J. C. Warhurst	5-H	.15
15608 From the Old Homestead (Medley)		
10350 Gipsies (3-Pt.) T. Lieurance	H	.20
15715 Glad May Morning E. L. Ashford	8-H	.12
20209 Good-night (Unison or 2-Pt.)		
265 Hail! Orphaus! Hail! R. E. de Reef	5-8	.06
10898 His Love and Care (Sacred, 2-Pt.)	H	.15
5984 How Lovely Are Thy Dwellings		
10278 Humoreske (Swanee River) (3-Pt.)		
20161 It's Home for You and Me (3-Pt.)		
20062 I've Been Roaming (2-Pt.) W. E. Haesche	8-H	.08
6234 I Waited for the Lord (Sacred, 2-Pt.)	8-H	.12
10509 Last Good-bye (S.A.T.B.)		
20133 Leafy June Is Here (3-Pt.)	8-H	.10
6267 Lift Thine Eyes (Sacred, 3-Pt.)		
15691 Listening Angels (Sacred, 2-Pt.)	8-H	.05
20035 Little Fishing Boat (3-Pt.)	5-H	.05
15671 Lord is My Shepherd (Sacred, 2-Pt.)	8-H	.12
20175 Medley of Scotch Songs (3-Pt.)		
107 Merry June (2-Pt.) R. M. Stults	8-H	.12
142 Morning Song (3-Pt.) Ch. Vincent	8-H	.10
143 Morn Rise (2-Pt.) R. R. Forman	8-H	.15
15593 My Old Kentucky Home (S.A.T.B.)		
10865 Night Winds (Lullaby from Jocelyn, 2-Pt.)	8-H	.10
6169 Old Time Favorites (Medley, 3-Pt.)		
20136 One More Song (S.A.T.B.)	8-H	.15
15524 Open Wide the Gates of Spring (2-Pt.)	8-H	.08
149 Pond Lilies (2-Pt.) R. K. Forman	5-H	.15
20199 Praise ye the Father (Sacred, T.T.B.B.)	5-H	.15
10773 Soldier's Farewell (S.A.T.B.)	8-H	.08
10725 Song of Spring (S.A.T.B.)	8-H	.05
210 Song of the Triton (S.A.T.B.)	8-H	.15
15550 Songs Beloved (S.A.T.B.)	8-H	.06
15774 Spring Song (2-Pt.) T. Lieurance	8-H	.12
6173 Summer Night (2-Pt.) P. Pinsuti	8-H	.10
20135 Tackle It (T.T.B.B.)	5-H	.10
10836 Time of Youth (2-Pt.)		
119 Twilight (Sacred, 3-Pt.)	8-H	.10
10286 Twilight (Sacred, 2-Pt.)	8-H	.08
279 Two Marionettes (S.A.T.B.)	8-H	.15
155 Voices of the Woods (2-Pt.)		
294 Welcome, Sweet Springtime (S.A.T.B.)	5-H	.10
108 When Life is Brightest (2-Pt.)	H	.10
102 When the Fragrant Roses Blow (2-Pt.)	8-H	.10
20055 Where Roses Used to Grow (S.A.T.B.)	5-8	.06

OPERETTAS and CANTATAS

This is the season for the presentation of such musical entertainment as afforded by these offerings. Here are suggestions fitting practically any requirements or limitations.

THE GHOSTS OF HILO

By Paul Bliss **Hawaiian Operetta for Young Ladies**
A bright, tuneful musical play. The plot is fascinating and the setting picturesque. The accompaniment of piano, gong and tom-tom give atmosphere to this operetta. Performances can be given indoors or outdoors. Three solo voices are required, the chorus may be made up of girls or young ladies.
Complete Vocal Score, \$1.00 **Orchestral Parts may be rented**

THE CRIMSON EYEBROWS

By May Hewes Dodge and John Wilson Dodge
A Fantastic Romance of Old China in Three Acts. An excellent offering. The music is delightful and the dialogue is amusing. Two sopranos, one contralto, one tenor, three baritones and one bass are required for the solo parts.
Vocal score with full dialogue, \$1.00 **Stage Manager's Guide, \$1.00**
Orchestral parts for rental only

THE PENNANT

By Oscar Lehrer **Book by F. M. Colville**
A real, practical comic operetta for a short cast, easily produced. May be adapted to any college or school locality to fine effect. Solo voices needed are two sopranos, three altos, two tenors, two baritones and one bass.
Complete score, \$1.20 **Orchestral parts may be rented**

PANDORA

By C. E. Le Massena
A brilliant operatic setting of the old Grecian myth as retold by Hawthorne under the title of "The Paradise for Children." Five young people for the principal characters and a chorus of boys and a chorus of girls are necessary. This is the operetta that was broadcasted recently by W. J. Z., Newark, N. J.
Complete score, \$1.00 **Orchestral parts may be rented**

A VIRGINIAN ROMANCE

By H. Loren Clements
A short musical comedy in two scenes that can be produced by almost any school, college or amateur group at any season. Takes tremendously well with the average audience.
Vocal score, \$1.00 **Orchestral parts may be rented**

MOTHER GOOSE FANTASY

By Arthur Nevins
For Solo Soprano and Two Part Chorus
An artistic musical fantasy. The leading character is a young lady whose day dreams of her childhood visualizations of Mother Goose characters are enacted by members of the chorus. Members of the chorus may be children or young ladies of more mature years. Suitable for outdoor performance if desired.
Complete score, \$1.00 **Orchestral parts may be rented**

THE ISLE OF JEWELS

By Geo. L. Spaulding **Price, 60 cents**
One of the best operettas for young people ever written. The text is witty and amusing and the music is full of sparkle and go.

MOTHER GOOSE ISLAND

By Geo. L. Spaulding **Price, 60 cents**
A bright, up-to-date work, suitable for boys and girls of from 8 to 11 years. Mother Goose characters are introduced in addition to the modern boy and girl parts.

A ROSE DREAM

By Mrs. R. R. Forman **Price, 60 cents**
A delightful entertainment for any group of young folks, between the ages of 8 and 14. The plot allows for participation of any number.

THE FAIRY SHOEMAKER

By T. J. Hewitt **Price, 60 cents**
This delightful operetta may be produced by girls and boys or by boys alone. Time of performance, one hour.

Those desiring Piano Solos, Vocal Solos, Vocal Duets, or any other material are invited to tell us their needs in order that we may make up a special package to be sent for examination.

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PIANO ENSEMBLE

Numbers for four hands, six hands, two pianos four hands, two pianos eight hands, etc., make excellent features for a program. Any in this selected list may be had for examination.

One Piano, Six Hands

4393 Gipsy Rondo	Haydn-Kramer	\$1.00
4773 A May Day	Rathbun	.80
5125 From Norway	Koelling	.75
6717 Grand Galop Brillante	Wollenhaupt	1.00
7261 Promenade Polka-March	Ringuet	.80
16199 Snowbells	F. Behr	.75
16268 School-day Joys	Kramer	1.00
7673 Marche Lyrique	Koelling	.75
8530 Polka de la Reine	Raff	.60
9974 The Trumpet Call-March	Loeb-Evans	.80
9977 In the Arena-March	Engelmann	.80
16269 March and Trio	Hofmann	.40
16919 Taps	Engelmann	.75
11008 Two Flowers	Koelling	.60
11145 Polonaise Militaire	Chopin	.60
11146 Barcarolle ("Tales of Hoffman")	Offenbach	.60
11013 Homeward March	Lindsay	.60
11023 Iris-Intermezzo	Revard	.75
13373 Marche Heroique	Spaulding	.60
13562 Le Carillon-Polka Brillante	Leon Ringuet	.80
14043 Pageant-Marche Brillante	Geo. L. Spaulding	.80
14215 Festival Procession March	Rathbun-Parlow	.80
14425 Dixie Doodle	Eduard Holst	.90
14426 Camp of Glory	Eduard Holst	.85
14427 Tripping Through the Heather	Eduard Holst	.85
14435 Dixie Land	D. Emmet	.60
14436 Cavalry Advance	E. Schneider	.90
14437 Southern Beauty	E. Schneider	.90
17716 Young Hearts	Edmund Parlow	.60
17717 On and On	Edmund Parlow	.60
17602 Keeping Step with the Union	J. P. Sousa	.80
17156 Marching Children	Geo. L. Spaulding	.50
17157 The Contented Fairy	Geo. L. Spaulding	.50

Two Pianos, Four Hands

7274 The Mill, Op. 75, No. 2	Alberty Landry	.40
2008 Homage A Mozart	Wm. D. Armstrong	1.00
8566 Festival March, Op. 45	Geza Horvath	.80
16953 Grand Valse Caprice	Engelmann	1.25
11856 Melody in F	A. Rubinstein	.60
13738 Manitou	C. S. Morrison	.80
14453 Camp of Glory	Eduard Holst	.80
14480 The Flatterer	C. Chaminade	.75
14482 Dixie Doodle	Eduard Holst	.60
14496 Shooting Stars Galop	Eduard Holst	1.00
14840 Valse Arabesque	Lack	1.00
15347 Maytime	Mary Helen Brown	.50
15348 Gavotte Miniature	Mary Helen Brown	.50
16667 Eole	L. J. O. Fontaine	.85
16362 Fantaisie on Humoresque	Dvorak-Brown	.75
15470 Serenade	M. Moskowski	.40

One Piano, Eight Hands

11271 In the Procession	H. D. Hewitt	.80
11552 Galop-Marche	A. Lavignac	1.00
8321 Valse Lorraine	E. Misa	.60
17064 Taps	H. Engelmann	.80

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18012 Minuet in G	Beethoven-Parlow	.40
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6781 Carmen	Bizet-Parlow	1.25
7674 Marche Lyrique	C. Koelling	.80
16343 March from Lenore Symphony	Raff	1.00
1830 Persian March	A. de Kontski	1.50
6478 Improptu a la Hongroise	P. Lacomme	1.25
16954 Grand Valse Caprice	Engelmann	1.75
4781 Russian Hymn	A. Lvoff	.50
4400 Festival Procession-March	F. G. Rathbun	.80
6822 Marche Triomphale	Rathbun	.80
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7897 Tarantella from "Masaniello"	D. F. E. Auber	1.00
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6382 Comrades in Arms-Two Steps	F. C. Hayes	1.00
7046 Hungary, Op. 410, Rapsodie Mignonne	C. Koelling	1.00
14509 Flying Squadron Galop	A. Parlow	.80
14450 Love by Moonlight	C. Durand	.85
18245 Salute to the Colors	Bert R. Anthony	.85
17603 Keeping Step with the Union	J. P. Sousa	1.25
17024 Triumphal March	A. Sartorio	1.50

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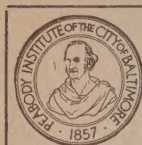
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THE ETUDE

APRIL, 1923

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VOL. XLI, No. 4

Home-Made Music Necessary

THE scrivener sat in his stall by the highway. A youth came to him and said, "Prithee, sir, I would that you should write me a love letter to my lady. Here is tuppence for your skill."

"What would you say?" quoth the man of letters.

"Tell her that I love her more than anything," answered the gallant. The scrivener took his quill and wrote:

Fairest Lady: E'en as the sun shines on all the firmament, e'en as fair Luna embraces all the world at eve, so would I bring my love to you. Adonis never knew the thrill with which I send this greeting. May your every hour be blessed with rapture until we meet again.

Joyfully the swain took his letter and went his way, wondering at the skill of the learned man who could write it so that his sweetheart could easily employ someone to read it to her.

Now, we may buy our music ready-made or make it ourselves. There is a very great joy in listening to music made by others. What with the art of Paderewski, Hofmann, Galli-Curci, Grainger, Godowsky, Bauer, Kreisler, Ganz, Werrenrath, Farrar, Huberman, Tiffany, Gogorza, Strauss, Chase, Zimbalist, Elman, Oscar Seagle, Julia Culp, Stokowski, Sousa, Ruffo and countless others who have recorded their interpretations for various kinds of sound-reproducing machines, it is now possible for people of very moderate incomes to bring to their homes the finest kind of music as performed by masters of the art. Every musical home ought to possess the advantage of owning these recordings. From the beginning of the artistic development of music-recording apparatus, THE ETUDE has enthusiastically exploited its possibilities. We are more than ever convinced that these instruments have enormously increased the general interest in music and have been a factor in inducing thousands to learn to play and sing.

At the same time, the musically inclined person should know that the higher enjoyment of his records, and of music as a whole, cannot be obtained in any other way than through the diligent study of music, whether this is done as an amateur or otherwise. We have passed the day of the scrivener, when we had to employ someone to read to us or to write for us. The ability to read and to write enhances our love for the drama a thousandfold. In just such manner does a knowledge of music—that is, the ability to play or to sing with proficiency and with familiarity with the foundations of the art—increase one's enjoyment of music in every form. If you want to get the best fun out of music, learn music. Anyone who has gone through the experience will tell you why. Let's have more and more home-made music. Music is the inspiration of every wholesome home group the world over.

Rewarding the Real Leaders

BECAUSE our general field is education, and because this injustice affects teachers of music as well as other pedagogues, we feel that the discussion deserves space in THE ETUDE.

Every sensible person admits that the safety, prosperity and happiness of a State depends upon the character, brains and industry of its citizens. The makers of citizens from the raw material of infancy are the teachers, the educators. This is becoming more and more true every year. Recent school administration methods have gloriously absorbed music as a necessary part of the educational scheme.

Admitting the position of the teacher to be the most important among all public servants, it seems absurd to read in the *Analysis of the Interchurch World Movement on the Great Steel Strike* that the average wage for teachers throughout the country is at a rate of just about one-half that paid the what are classed as common laborers in the steel industry. The shame of it! Oh, the shame of it!

The remedy for strikes and all social troubles lies in education in our schools (including character building with the inspiring background of music). This education is now in the hands of men and women who are the logical strike-breakers for strikes of the future. With the right understanding, with harmony and justice there can be no strikes. Labor and capital both should clamor to see that the wage of teachers is raised so that the profession will command the very best citizens, and that they shall be paid liberally for their services. Enterprise, initiative, trained industry, ethical ideas, patriotism, art, progress, are all now, in a very splendid way, the responsibility of the teacher.

Millions of dollars are lost every year in strikes and social eruptions. Why? Because we are forgetting that the leaders of the people are the educators in the home, school and

pulpit. Pauperize the real leaders and the only result is the rule of the mob. Let us pay our leaders handsomely!

We would feel that we were neglecting one of the greatest privileges and duties of our publication if we did not now and then claim our share in helping to mould public opinion to a higher appreciation of the teacher's worth. Won't you join with us in emphasizing this stand by persuading as many of your friends as possible to spread the ideal?

Public opinion, moulded by just such cultured, idealistic people as those who read THE ETUDE, will help immensely. Your personal effort in urging this among your own friends will help immensely. The main thing is to keep on urging it every day.

The teacher—whether mother, priest or schoolmaster—is the real maker of history; rulers, statesmen and soldiers do but work out the possibilities of co-operation or conflict the teacher creates.—H. G. Wells.

America's Favorite Hymn

ABIDE WITH ME

Arranged as a Solo
(In the Music Section of this Issue)

As Sung by

Mme. Amelita Galli-Curci

This beautiful arrangement was made by MR. HOMER SAMUELS for his wife, Mme. Amelita Galli-Curci, in response to countless requests to include this famous hymn in their concert programs. The arrangement appears for the first time in print in this issue of THE ETUDE MUSIC MAGAZINE. The arrangement is admirable for both concert and church use. THE ETUDE hymn census published elsewhere in this issue indicates "ABIDE WITH ME" as America's Favorite Hymn.

Music and Telepathy

WE have never talked with a psychological expert who was willing to admit that what is known as telepathy, or the transmission of unspoken thought from individual to individual at a distance without some such physical means as the telephone or the radio, is demonstrable. All these experts have insisted that such reported instances of telepathy as one constantly hears are merely coincidences. Gabriel Bernhard, in the Paris *Le Courrier Musical*, however, takes a very different viewpoint.

After reciting the attitude of Richet, Heuze, Branly, Tuffier, Janet and other French metaphysical savants and members of the Academy of Sciences, he points out that some of these scientists are of the mind that telepathy is identical with some physical phenomenon not dissimilar to electricity as employed in wireless telegraphy. As far as we are concerned, this is purely conjecture, as we do not know or believe that it has been demonstrated creditably through physical instruments.

Everyone hears of "hunches" or "premonitions," and some of us have had startling examples in our own experience; but, until we can work out occult wireless when we want to work it, we must put all these things down to coincidence.

The writer in *Le Courrier Musical*, however, insists that there is in music a wonderful field for telepathic experimentation. He tells us that there is an unquestioned telepathic bond between the conductor and his orchestra. He suggests that the experiment of having the conductor lead in the dark at times will demonstrate it. We have heard the Sousa Band play through an entire number in its program when the electric lights went out and the great bandmaster was invisible. The effect was excellent. But was this not due to years of previous training? On the other hand, the Sutro Sisters, in their wonderful two-piano playing, sit back-to-back and revel in complicated rhythms, crescendos and nuances which would seem to indicate something like telepathy. The subject is an interesting one, but one of which we know so little that we shall not attempt to give the impression of anything like sophistication.

Art to be beautiful must have form. Sir Charles Villiers Stanford says: "It is a law of nature that no art can be formless without being also monstrous. What is true of nature will always be true of its idealization."

Then and Now

IF you want to realize how the musician's place in the social scheme has arisen, just read this part of a letter which Mozart wrote to the archbishop, asking his ruler to kindly fire him: so that he could earn a living.

"* * * I am bound before God in my conscience, with all my power to be grateful to my father—who has unweariedly devoted all his time to my education—to lighten for him the burden and now for myself, and afterwards for my sister, for I should be sorry that she had spent so many hours at the harpsichord without making a profitable use of them. With your Grace's leave, therefore, I most humbly pray your Grace to dismiss me from your service, for I am anxious to take advantage of the approaching months. Your Grace will not take unfavorably this most humble prayer, since three years ago your Grace, when I begged permission to travel to Vienna, was graciously pleased to declare that I had nothing else to hope for, and should do better to seek my fortune elsewhere. I thank your Grace in deepest humility for all great favors received; and with the flattering hope of being able to serve your Grace in my manhood with more approval, I commend myself to your Grace's continued favor and goodness."

After all this palaver the archbishop graciously consented to discharge the greatest musician of his age. How different would be the fate of Mozart now. Managers would be fighting to make contracts with the boy who was virtually obliged to go upon a kind of begging tour in order to get a start. He would receive offers of thousands of dollars instead of a few pennies or shillings. He would ride in luxurious Pullman cars, instead of bumping diligences, he would live in hotels far more palatial than anything that ever entered the archbishop's imagination.

From Trovatore to Boris

WHEN one hears a performance of Moussorgsky's "Boris Godounoff," it seems so many miles away from the "Trovatore" of Verdi that it is difficult to realize that Moussorgsky in his youth was described by one of his friends as a kind of military fop with "well-fitting uniform, all spick and span, his feet small and shapely, his hair carefully brushed and pomaded, his hands well cared for like the hands of an aristocrat. His manners were exceedingly refined; he spoke mincingly and he was lavish with his French phrases. He had a slight touch of conceit, but not too much; his education and good breeding remained conspicuous; the ladies were charmed with him. He would sit at the piano and with elegant gestures play portions of *Trovatore* or *Traviata*, around him the company exclaiming in chorus: "Charming"—"Delicious."

Was it a case of atavism which carried Moussorgsky from the artificial glamor of the Muscovite court society to the dissipation which accompanied his later years and the manifestation of the peasant atmosphere in his naturalistic music?

The picture we know best of Moussorgsky was painted shortly before his death (by Repin), when Moussorgsky had been through the agonies of great poverty, which he had attempted to drown in vodka. The smooth, polished parlor pianist, strumming away at arrangements of Verdi operas had completely vanished. Instead was a realistic genius, an iconoclast, whose idea of setting words to music was that of following the natural inflections of language. It was an enormous leap from the trite and inconsequential Rondos of Herz, which Moussorgsky played as a young man, to the huge musical canvases of the Master's later years of which Debussy said, "It resembles the art of the enquiring primitive man, who discovers music step by step, guided only by his feelings."

Less Difficulty

FRANCESCO BERGER, London pedagogue and writer, whose contributions to *THE ETUDE* always bring an atmosphere of youth and sprightliness to our pages which never betrays his eighty-seven years, makes a plea in the *London Musical Record* for "less difficulty" in pianoforte pieces. After all, difficulty has very little to do with sheer beauty. *Traumerei* is just as complete and just as beautiful, in its way, as the *Carnaval*. Berger says: "I am not advocating the total abolition of all difficulty, or a return to the simplicity of Haydn and Diabelli. But surely there is an immense gap between music of Grade A and that of Grade Z. Pieces which completely absorb the attention of the average player by their demand on his technic leave him little freedom to attend to other matters. He is treading the treadmill of toil, instead of strolling happily through the scented groves of musical imagination."

"The question of difficulty resolves itself into this: What is the ultimate object of all music? Is it to astonish, to bewilder, to make our hair stand on end? If so, the performance of it ranks on the same low level as that of the acrobat who walks across the stage on his hands, with his head protruding between his legs, masticating glass bottles. But if music is intended to serve a higher mission, and that mission be to supply lofty intellectual enjoyment and to evoke thoughts, sentiments and emotions which even the choicest language is inadequate to evoke, then the piling of Pelion on Ossa which we encounter in some pieces misses its object completely; converts a pleasure-giving pursuit into one of competitive personal effort; dazzles the eye of the hearer, instead of moving his heart."

It seems to us that Mr. Berger has exposed the kernel of much bad piano playing. It is human to want to make a show of acquired prowess. Thus, the average player elects to perform a piece that is technically just a little beyond him instead of one well within his grasp. Far better to make music than to make an exhibition of musical tight-rope-walking that makes the hearer apprehensive rather than delighted.

"If I had a dozen ears instead of two I could not begin to do justice to the musical events commanding serious attention in New York City in one day." Thus comments a noted metropolitan newspaper critic.

New Lights on the Art of the Piano

An Interview with the Master Composer and Pianist

SERGEI RACHMANINOFF

Secured Expressly for THE ETUDE

[EDITOR'S NOTE: Regarded by most of his contemporaries as the greatest composer for the piano since the time of Chopin and Liszt (with the possible exception of Edvard Grieg), Mr. Rachmaninoff has now spent some four years of his artistic career in America, playing in music centers in all parts of the country and meeting hosts of American musicians. This has naturally given him a fine purview of our artistic advance and our artistic needs. Rachmaninoff (sometimes spelled Rachmaninov) was born at Onega, Province of Novgorod, Russia, April 2, 1873. From 1882 to 1885 he was a pupil of Demyansky in the Petrograd Conservatory. From 1889 to 1891 he studied in Moscow at the

Conservatorium, with his cousin, Alexander Siloti, the noted pianist and conductor, and at the same time took up his studies in composition with Taneiev and Arensky. There he won the gold medal. In 1899 the London Philharmonic engaged him to appear as composer, pianist and conductor. After some years spent in conducting, playing and teaching, he settled in Dresden, devoting most of his time to composition and tours as a pianist. In 1909 he made a tour of America. At that time a highly interesting interview upon piano playing appeared in THE ETUDE. He is now regarded as the foremost of living Russian composers. His compositions are modern, but untainted with futurism and sensa-

tionalism. His works are rich in invention, imagination and technical skill. They are characterized with the power, brilliance and lofty idealism that one would expect from this scion of a noble Russian family. He has written three one-act operas, several symphonic works for large orchestra and chorus, inspiring songs, masterly concertos, and many notable shorter works for the piano. In 1919 THE ETUDE published a Rachmaninoff number (October) presenting information about this master and his works, otherwise unobtainable in the English language. The following interview is one of the most significant we have had the honor to publish.]

Is the Art of Playing the Piano Advancing?

"The art of playing the piano has not only not reached its limits, but it is very questionable whether the standards of attainment at the keyboard are anything like as high to-day as they were in the days of Anton Rubinstein. To my mind these performances transcended all who have appeared since their time. Indeed, I might be so extravagant as to assert that Anton Rubinstein played twice as well as any who are playing to-day. Rubinstein was a pianistic marvel born to master the instrument, to glorify it, to devour it, as it were. Rubinstein had something more than technic. He embraced all the qualities that a master of the keyboard should have. Notwithstanding the difficulty of Chopin and Liszt compositions, they are all pianistic. There are two kinds of difficulties: Difficulties which exist because the composer does not recognize the nature of the piano and makes his works uncomfortable for the performer, with no gain whatever in pianistic effect, and the difficulties which are pianistic, that is, always playable, always in the *genre* of the instrument.

"Of course all composers have their admirers, their followers. Often the admirers are such because of their personal inclinations. They are ignorant of what constitutes real beauty in piano composition and piano playing. They learn that it is fashionable to admire certain phases of what is termed futurism. They like the pose of being "modern," "up-to-date," and they affect to like the works that no human being with a rational mind could possibly enjoy. Such a public rarely thinks for itself; it is much more comfortable for them to accept a fashion which others applaud, even if that fashion is altogether hideous. Human nature is odd in this respect. Time, however, decides between the permanent and the artificial and inevitably preserves the good, the true and the beautiful.

The Lure of the Piano

"The piano is the most obvious instrument and for that reason will always be the one which has the greatest appeal to the amateur. It is the door to musical literature, because of its command of bass, treble and the other inner voices. It is simply indispensable in music because of this. It is not nearly so difficult as the violin, because the tones are already made at the keyboard and the player does not have to go through the experience of finding them as on a violin.

"It is true that the piano does not develop the sense of hearing as does an instrument on which the student is expected to make his own tones; but for the most part it is decidedly the best instrument for the beginner. Musical talents come into the world with marked inclinations toward certain instruments. If a great genius is discovered with inclinations toward the violin, this should be encouraged.

"The training of the ear may probably be best developed through singing. In Russia, in the Government schools, this is one of the compulsory studies. The pupil must go through his classes in solfeggio, and it is not regarded as a matter of secondary interest. He is not taught solfeggio with the idea of making him a singer, but with the thought that unless he learns to hear his music, and understands the intervals, his playing and singing can never be more than merely mechanical. The singing improves the rhythm.

"The advantage of the Government school is that, unless the student manifests real talent, he is not permitted to continue. He may go to a private school if he chooses, but the State did not undertake to give him a musical training unless it was convinced that music was the career for which he was best fitted. In America, practically all the schools are private. The pupil is regarded as a business asset to be retained and taught as long as a modicum of talent warrants his continuance.

Don't Be Afraid of Technic

"One hears a great deal about the danger of too much technic in America, which seems absurd. To my mind



SERGEI RACHMANINOFF

the first thing a pupil should seek is to acquire as much technic as he can possibly comprehend. This is the reason why it is necessary to begin at a very early age. A technic must be built, just as a house must be built. It takes years to do this. There are no real short cuts. The muscles grow in power and dexterity, through a course of years of daily hard work. When one begins late in life, it is possible, of course, to learn to play, often in a very gratifying manner; but it is very rare that it is possible to acquire a huge technic which is really a mixture of hard practice and years. I know of no pianist who began late in life to study the instrument who ever acquired a great technic. Show me an exception. Make your start at six or seven, not nineteen or twenty, if you hope to get the technic which every public artist must possess. This should not discourage those who, starting later in life, hope to play the instrument well. They may play it well, but they will never have the virtuoso technic which the public of to-day demands. Strangely enough, however, if the hand and mind are trained in youth, it is possible after a lapse of years, to start to build again and produce very unusual results. The technic acquired in youth seems to remain as a kind of musical capital.

"Personally, I am a great believer in scales and arpeggios. What is there to excel them? When you can play them well you can begin to study with the proper technical background.

"Two hours daily is none too much to devote to technic until the hands and muscles receive that drilling and exercise which they must have for the great tasks of performing the masterpieces of the art. In Russia it is the aim of the best schooled teachers to accomplish as much of this as is compatible with the health of the child, as early as possible. In fact, by the time the student reaches the first to the sixth classes he is through with most of it. When he reaches his sixth class, he is confronted with an examination before he is permitted to pass to the next grade. This technical examination has largely to do with scales, arpeggios and exercises. If he cannot pass this he stops there until he can. That is how much Russia thinks

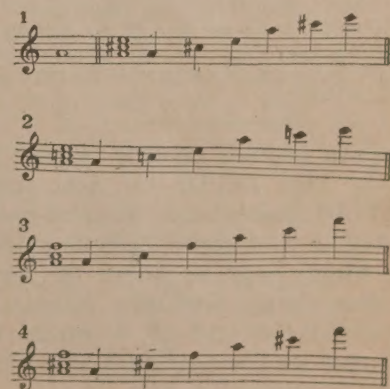
of technic, and we have had the reputation of producing some astonishing technicians.

A Determinative Examination

"The examination given is of a nature that may interest some American students and teachers. At least the following outline will show in part, how thorough it is. The pupil by this time is supposed to know his scales and his arpeggios, as well as the average child knows the multiplication tables. In other words his knowledge and skill are expected to be ready at once. He is not supposed to hesitate to gather his wits. When the direction is given by the examiner he is expected to play the scale, or arpeggio immediately as directed.

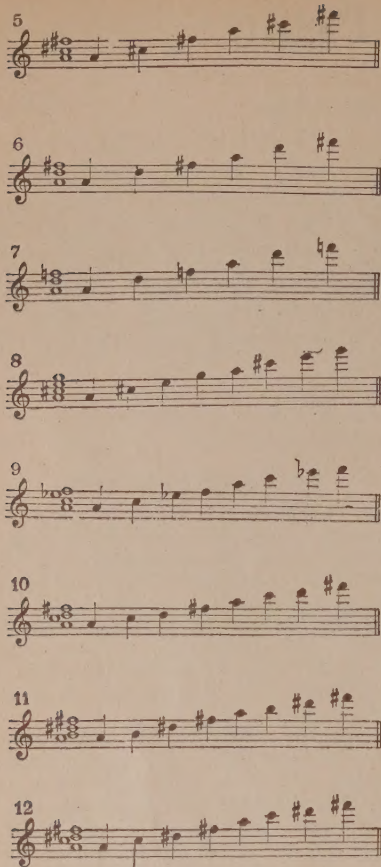
"The student on coming into the examination room is told that he will be examined upon the scales and arpeggios centered, as it were, upon a given note, "A" for example. He does not know in advance what note he will be examined upon. First come the scales. The metronome is set and the pupil is directed to play eight notes to a beat, or any given number, in any rhythm the examiner determines upon. First, he would possibly be asked to play the scale of A major, then that of A minor, in the different forms. Then he might be asked to play the scale of G major, starting with A, then C major, then F major, then D major, then B flat, then E major; in fact any major or minor scale containing A. The examiner notes at once whether the student has the fingering of the scales at his finger tips, whether he employs the right fingers for each scale. It is comparatively simple to play the scales in a given key from octave to octave; but, when you think of it, they rarely appear in such form in actual compositions. Rather does one find a snatch of a scale here and there. Unless the student knows how to finger these snatches of scales with the approved fingering, his scale study is at fault. The main value of scale study is to acquaint the hand and the brain with the most adequate fingering so that when the playing emergency comes in a piece the hand will naturally spring to the right fingering.

"A similar process is encountered in playing the arpeggios. A certain note is taken for examination purposes, let us say A again. The student is requested to play the arpeggio of the major triad on A, then the minor triad, and then the triad of which the note A is the major third (in this instance the triad would be that of F and the arpeggio would be played in the first inversion or 6 position. Next he might give the same triad with an augmented 5th, that is the triad F, A, C#, but always starting the arpeggio with the letter A and with the correct fingering. He would next be asked for the 6/4 chord on A, that is the chord of which A is the fifth. This would be the chord D, F#, A; but the student plays it in the position of A D F#. Then would come the minor of the same chord A D F. The following list of chords, followed by the fingering of a few notes of the arpeggio shows what is intended.



Practical Practice

By W. O. Forsyth



"When the pupil is directed to play the six-five chord on A, his mind immediately reverts to the scales and arpeggios of the key of B flat, and the fingering for that key. It is by no means enough merely to be able to play a scale starting or ending with the key note. The pupil must know instantly what finger must go upon a prescribed note in the given scale. Thus A would have the following fingers in the scales as indicated:

Scale of G—A has second finger in right hand.
 Scale of A—A has thumb in right hand.
 Scale of B flat—A has third finger in right hand.
 Scale of C—A has third finger in right hand.
 Scale of D—A has second finger in right hand.
 Scale of F—A has third finger in right hand.
 Scale of C—A has third finger in right hand.

"To be able to start on a given note in any key, with the right finger and without hesitation, indicates that the student really knows the scales thoroughly and is not guessing at them. To do this he must know all the scales and must have thought about them as well as practiced them digitally at the keyboard.

Liberating the Student from Technical Restrictions

"Every Russian student in the earlier grades knows that to proceed he must master this. It stands as a barrier in his way until he surmounts it. It is only one of the phases of technical drill for which the conservatories of Russia were famous. Rapid later progress in the art of playing the piano is in a large measure due to the fact that one is not encumbered with the need for developing a technic which should have been mastered in youth.

"But, you say, that is an examination in harmony as well as keyboard technic. Unquestionably, since both hang together. In learning the scales and arpeggios, one absorbs a ready knowledge of keys and chords which can hardly ever be gotten by paper examinations alone. The mind is trained to instantaneous thinking. What is the result? When a pupil takes up a composition of Beethoven, Schumann or Chopin, he does not have to waste hours studying special fingerings. He knows them almost intuitively and can give his attention to the more artistic phases of his work."

A Second Section of this Article will appear in THE ETUDE for next month. THE ETUDE has already secured conferences with a number of famous pianists, among whom may be noted Mr. Ernest Hutcheson, Mme. Guiomar Novaes and Mr. Frederick Lamond, all of whom have created new and sensational interest in their performances this year.

TALENT is largely a desire and capacity for hard work. Worthy results are obtained only by quality put into practice, and not by the number of hours at the keyboard.

As in everything else, quality in practice counts, for the mechanism of the hand must be made supple, strong, easy-running, and obedient to the slightest wish of the player.

In order to develop such a necessary condition, continued attention must be devoted to scales, arpeggio playing, and to technical materials. The thumb action must become *practically automatic*, because the hand should not shift from one position to another until the thumb is actually over its key. It then acts as a pivot on which the hand may turn.

Octave study of every possible kind, solid and broken chords and double intervals should receive daily attention by the advanced player. Thus the running mechanism of his equipment is constantly being adjusted and improved.

In taking up a piece for study, it is well to look over the music *without playing it*, in order to form an idea of its contents and of its musical and technical features. After this survey the opening measures may be carefully played, each hand alone. *Always study without the pedal at first*, in order to prevent "bleary" effects; and strive for a clear, beautiful tone. The importance of this analytical study can scarcely be over-emphasized. As soon as the difficulties in the separate hands have been overcome, the parts should be played together, always returning to separate study when uncertainty and unclearness are noticed. At this stage, too, attention should be directed to the construction of the phrases, etc., with a view to memorizing. If this is done, by the time the piece can be played with the hands together, in a clean, clear and rhythmically correct manner, the music will have "stuck in" and the piece be memorized.

A Teacher in Feathers

By Herbert G. Patton

ABOUT four o'clock one summer morning, I was lying half awake, when I was attracted by the singing of a robin. Being a lover of birds and an humble student of ornithology, I began to listen more intently and discovered that two were busy at one song. Soon I was astonished to discover one bird was giving the younger a music lesson.

My interest became so intense that I arose and, going to the open window I crouched low, and peeped over the window sill. There was the older robin on a neighbor's chimney, but the young one was given the liberty of perching in the branches of a tree that almost overhung the chimney and the study of the song continued.

Being a teacher of music, I was glad to be permitted to enter the class of this teacher in feathers; not even finding it obligatory to don a suit or comb my disheveled auburn locks. The teacher would sing a few notes of quite a lengthy carol, the young bird promptly attempting to imitate it. Sometimes the effort would be a success, and again almost foreign to the example set. Did this feathered tutor stop to chide and find fault? Not at all. The pupil was given some liberty and after several repetitions began to improve and to grasp the

Memorizing should *begin at the beginning*, phrase by phrase, not measure by measure, so that the player can appreciate the relationship of the different parts to the whole. Apply the same common sense to the memorizing of music as with prose or verse, one thought at a time, and then uniting them.

In putting together a composition so studied, attention should be directed to any mistakes or flaws occurring in different passages. Work at these separately, until they go with absolute smoothness and reliability. This often requires a minute examination as to what causes the technical imperfection. Sometimes the failure to get even one or two notes with a comfortable fingering will spoil the effect of an entire passage. Having found the cause of the technical weakness, stop not till it is corrected. If this is not done, sooner or later disaster will ensue when undertaking the piece before hearers.

A systematic fingering should be religiously followed. The fingers then become accustomed to a certain order and automatically go to their proper places without much mental stimulus to guide them.

Technic must be made as perfect as possible, in order that the artistic wishes of the composer and pianist may be carried out. If the technical features of the composition be not mastered, it never can be played smoothly and beautifully. Aim at technical assurance and perfection; then the "finishing touches" can be added. One is now free to add the shading, the climaxes, to give attention to the use of the pedals, to consider where to accelerate or slow down, in order to create the right emotional abandon, repose or brilliance. This is the most fascinating work of all, and is where the refinement and artistic taste of the performer most shows itself. The most subtle emotions, the most moving passions, may now be interpreted, because one has freedom from the thralldom of technic.

entire song. I gained a lesson that beautiful summer morning and I feel sure a percentage of readers can share in the benefit derived.

I remember visiting a dear aunt in one of the great cities. Her daughter and a niece were taking piano lessons of a stern master of music. The piano was played by both of them several hours a day. Both, in addition to finger drills and technical studies, were working on a short and beautiful classical melody. No other tune was permitted and so exacting was their teacher that they seemed never to suit his requirements. This visit was a number of years ago, but whenever I hear that melody, written by one of the greatest composers, a feeling of revulsion comes over me. They had played it to death and no wonder neither of the young ladies took much pleasure in their lessons or followed them long enough to gain any considerable proficiency.

At another time I stayed with a family who also boarded an excellent singer, who taught. She would hardly permit a pupil to sing a half dozen notes till she would begin to scold and find fault.

"Anthems to Kill Time"

By Eugene F. Marks

DIRECTORS of church music, especially for the more liberal denominations, should use a keen eye in selecting their programs of music.

Observation of common practices only emphasize this. Exclusive of responses (which in most cases are portions of hymns) most of these churches use two anthems. This gives the director an opportunity for interesting contrasts. They may alternate, grave with gay, fast with slow, or one introducing a solo with one entirely choral. But how often directors overlook this opportunity.

Then, how seldom are anthems made to harmonize with the prevailing thought of the day as delivered by the minister. They seem, so often, to be just tossed into the service to kill time.

When the minister gives the director no notice as to his subject for the day, and the selection of the anthems devolves entirely upon his discretion, he should by all means endeavor to make a contrast between them. The first (being more distant from the sermon) should

be of a brilliant style to stir the emotions; and the second (nearer the discourse) should be subdued and quiet in spirit, leading towards reverence and calm thinking. Above all, how appropriate and beautiful is a service in which the minister and director have worked out harmoniously together, each aiding the other, to illuminate a particular idea.

Certainly, to use as a response a verse of a hymn which is to be sung entire later in the service, shows an inexcusable lack of forethought. This easily could be obviated by using other material, especially when there are so many excellent "Sentences" published for this purpose. These are often just a degree higher than hymns and, consequently are educational to the average congregation.

A director should ever view himself as a teacher or missionary in the cause of better music. He should guide himself accordingly, ever striving to lead his listeners to a higher plane than normalcy.

America's Favorite Hymns

A Discussion Representing the Entire Country Resulting from 32,000 Hymn Titles Sent to "The Etude"

"Abide with Me" Leads a Long List

The reader's attention is called to the new solo arrangement of "Abide with Me," as sung by Madame Galli Curci. This arrangement was made by Mr. Homer Samuels and will be found in the Music Section of this issue. Your pastor and your organist will profit by this article.

The results were received in the following order:

Abide with Me.....	7301
Nearer, My God, to Thee.....	5490
Lead, Kindly Light.....	4161
Rock of Ages.....	3432
Jesus, Lover of My Soul.....	2709
Holy, Holy, Holy, Lord God Almighty.....	1444
Just as I am, Without One Plea.....	875
Jesus, Saviour, Pilot Me.....	487
My Faith Looks up to Thee.....	236
All Hail the Power of Jesus' Name.....	220

Between 150 and 200
O Love That Wilt Not Let Me Go.
How Firm a Foundation.
In the Hour of Trial.
What a Friend We Have in Jesus.
I Need Thee Every Hour.
Sweet Hour of Prayer.
When I Survey the Wondrous Cross.

Between 100 and 150
He Leadeth Me.
In the Cross of Christ I Glory.
Jesus Calls Us, O'er the Tumult.

Onward, Christian Soldiers.
Guide Me, O Thou Great Jehovah.
O Mother Dear, Jerusalem.

Between 50 and 100
Will There be any Stars?
Come, Thou Almighty King.
Softly Now the Light of Day.
O Worship the King.
Now the Day is Over.
Come, Ye Disconsolate.
One Sweetly Solemn Thought.

HON. WILLIAM JENNINGS BRYAN

(Former Secretary of State)

I find that my favorite religious song comes rather low in your list, possibly because there are two tunes, one of which is, I think, much more suited to the words. "One Sweetly Solemn Thought" sung to the tune with the slowest measure is my favorite hymn.

Another song that I am fond of does not seem to be mentioned, "I'll Go Where You Want Me to Go" is one of the best of the songs of consecration.

The songs, however, which have received the largest vote are excellent selections from the large number of soul-stirring hymns. My father's favorite hymn "Kind words Can Never Die" was one of the best songs fifty years ago; it seems to have disappeared although the value of kind words is not less to-day than it was then.

BISHOP WARREN A. CANDLER

(Methodist Church, South)

In reply to your letter of October 12th, I name the following hymns: Keble's hymn which begins, "Sun of my Soul, Thou Saviour Dear," and Charles Wesley's hymn which begins, "Jesus, the Name High Over All."

With reference to the list you enclose, I would prefer "Jesus, Lover of My Soul," "My Faith Looks Up to Thee," and "Come, Thou Almighty King."

MARY ROBERTS RINEHART

(Distinguished Author)

I love a great many hymns, but I believe that my favorite is "Lead, Kindly Light." It is the one hymn that stands out from my childhood with greatest distinctness.

MISS EMMA THURSBY

(Eminent Concert and Oratorio Soprano)

Most decidedly my favorite hymn is "Nearer, My God to Thee." I always loved the simple old tune. But I must say that I felt inspired when I sang the setting of Albert Holden to these words. The music fitted each verse so beautifully that you could not help singing it.

DR. FRANK CRANE

(Editor, Writer, Clergyman, Musician)

Yours of October 18th is at hand. Your summary of the favorite hymns is very interesting. It seems to me that it is quite representative and I should not want to make any substantial change in it from a personal point of view.

EUGENE A. NOBLE

(Director Juilliard Musical Foundation)

In answer to your inquiry, I think the list of favorite hymns very good. I can sing from memory all the hymns listed except one, and that one is not worth singing.

Favorite hymns are related to intense moods, such as recollection of childhood, bereavement, religious awakening, etc. They are rarely selected on the basis of either literary or musical worth. It is agreeable to learn that most people prefer a quiet hymn, such as "Abide with Me," rather than some of the sentimental vapidities which are overworked for gain.

In most churches hymns of service are being used rather than hymns of passive sentiment.

I have too many favorites to specify any one.

REV. S. PARKES CADMAN, D. D.

(Distinguished Clergyman and Lecturer)

The selection of favorite hymns is only fair, and shows the need of education in hymnology. "Come, O Thou Traveler Unknown" and "The God of Abraham Praise" could hardly be omitted from a first class choice. No list is complete without Bishop Ken's Evening Hymn, "Glory to Thee, My God, this Night." My choice in order would be:

- 1.—Rock of Ages
- 2.—O Love that Wilt not Let Me Go
- 3.—O God, my Help in Ages Past
- 4.—Jesus, Lover of My Soul
- 5.—Guide me, Oh Thou Great Jehovah
- 6.—When I Survey the Wondrous Cross
- 7.—Abide with Me
- 8.—Lead, Kindly Light
- 9.—How Firm a Foundation
- 10.—Come, O Thou Traveler Unknown

Their Favorite Hymn

George Ade—*Onward, Christian Soldiers*
Irving Bacheller—*Dear Lord, the Father of Mankind*

Henry Ward Beecher—*Jesus, Lover of My Soul*
Carrie Jacobs Bond—*Abide With Me*
Hon. William Jennings Bryan—*One Sweetly Solemn Thought*

Dr. Nicholas Murray Butler—*Lead, Kindly Light*
George W. Chadwick—*Now the Day Is Over*
Dr. Frank Crane—*Abide With Me*
Cyrus H. K. Curtis—(Too many to enumerate)
Bishop Warren A. Candler—*Sun of my Soul*
Dr. Russell H. Conwell—*Rock of Ages*
Hon. Chauncey M. Depew—*Rock of Ages*
Dr. Charles W. Eliot—*It Came upon the Midnight Clear*

John Drew—*Lead, Kindly Light*
William E. Gladstone—*Rock of Ages*
Strickland Gillilan—*Come, Thou Almighty King*
Amelita Galli-Curci—*Abide With Me*
General Robert E. Lee—*How Firm a Foundation*
John Luther Long—*Rock of Ages*
Richard Le Gallienne—*Lead, Kindly Light*
Thurlow Lieurance—*Rock of Ages*
Abraham Lincoln—*When I Can Read My Title Clear*

Judge Ben. B. Lindsey—*Lead, Kindly Light*
William McKinley—*Nearer, My God, to Thee*
Edwin Markham—*Dies Ira*
Dr. Eugene Noble—*Abide With Me*
Provost J. H. Penniman—*Hark, Hark My Soul!*
Mary Roberts Rinehart—*Lead, Kindly Light*
James H. Rogers—*Lead, Kindly Light*
Theodore Roosevelt—*How Firm a Foundation*
Lt. Comm. John Philip Sousa—*Nearer, My God, to Thee*, in four quarter measure, for congregational singing and Gounod's *There Is a Green Hill Far Away*, for a sacred solo.

Rev. Thomas Spurgeon—*There Is a Fountain Filled with Blood*
H. J. Stewart—*Abide With Me*
Emma Thursby—*Nearer, My God, to Thee*
Dr. Henry van Dyke—*O Jesus, I Have Promised*
Owen Wister—*Lead, Kindly Light*

DR. CHARLES W. ELIOT.

(President Emeritus, Harvard College)

I am much obliged to you for sending me the record of your inquiry into the favorite hymns of the readers of THE ETUDE. The three hymns in which your readers show the greatest interest have been very dear to me every since they first appeared; but my favorite hymns do not appear in your record at all. These are "It Came Upon the Midnight Clear," and "Calm on the Listening-Ear of Night" by an obscure poet named Edmund Hamilton Sears, "Hark, the Glad Sound! the Saviour Comes" by Philip Doddridge, "Joy to the World! the Lord is Come" by Isaac Watts, and "Lord of all Being, Throned Afar" by Oliver Wendell Holmes. These five hymns do not appear at all in your record. I am surprised by the small vote received by "Onward, Christian Soldiers," and also the fact that "The Son of God Goes Forth to War, a Kingly Crown to Gain" does not appear at all. I have heretofore thought that these two hymns were great favorites in Evangelical Protestant denominations.

I am not sure that I have any one favorite hymn; but I am inclined to think that it is Addison's "The Spacious Firmament on High," which I learnt at my father's suggestion when I was a little boy.

HON. HENRY VAN DYKE

(Author, Diplomat, Educator)

This list of hymns is an excellent one. All of them except the one entitled, "Will There Be Any Stars?" were, and still are, constantly used by me in the conduct of Christian Service. I should add: "O Master Let Me Walk with Thee." "Jesus, Thou Joy of Loving Hearts." "O Jesus, I Have Promised to Serve Thee to the End." This last is the hymn with which I most frequently close a service.

GEORGE W. CHADWICK

(Director, New England Conservatory of Music)

For two reasons your query is rather difficult to answer. First, are these hymns selected on account of the hymns or the tunes? Second, it is so long since I have had any active connection with church music that I have not been able to follow the popular sentiment in regard to hymns. Personally I consider "Now the Day is Over" one of the most artistic expressions in hymn music. I am also very fond of "Broad is the Road that Leads to Death" or "Why do we Mourn Departed Friends," not on account of my sympathy with the sentiments expressed, but of pride in my colonial ancestry.

To me it is rather striking that numbers 1, 3 and 5 in the first group are *English*, both words and music and are comparatively recent additions to American Hymnals. I also note that some of the favorite tunes by Lowell Mason and others are not included, viz., "Federal Street, Hebron," etc., are not included in this list, showing a change in public sentiment during the present generation.

JAMES H. ROGERS

(Noted American Composer)

Now, about hymns: I do not find many of those I like best in the list you sent. Those I might name among them as appealing to me especially are:

Lead, Kindly Light

Holy! Holy! Holy! Lord God Almighty

Come, Thou Almighty King.

Nobody has named the three that I would select as my own favorites. To wit:

Ancient of Days (Jeffery's tune)

For All the Saints

When Morning Gilds the Skies.

DR. HUMPHREY J. STEWART

(Official Organist, City of San Diego, California)

In reply to your enquiry relative to favorite hymns, permit me to say that, while the list submitted certainly includes most of those which might fairly be called popular, yet the hymns listed are of very unequal merit. There are two tests for a really good hymn; (1) words; (2) music. Most of those mentioned fail in one or the other of these conditions. Amongst those which might be called satisfactory in both respects I would include the following: "Abide with Me," "Nearer, my God to Thee," "Lead, Kindly Light," "Holy! Holy! Holy!" "When I Survey the Wondrous Cross," "O Worship the King."

Most of the others would fail to satisfy either the poet or the musician, and possibly this is the reason they have become popular. The class of hymn which is to me particularly objectionable may be called the ultra-sentimental type, such as "He Leadeth Me," which is merely mentioned as an example. Of course, the so-called "Gospel Hymns" could not for a moment be considered seriously.

In my opinion too much stress is laid upon the sentimental side of religion in popular hymns. In every Christian's experience there will be times when hymns which move us to tears may be considered appropriate, but such conditions are exceptional and in no way form part of our every day life. In a general way we need hymns which set forth the joys of religion and encourage us to make the best of life as we find it.

STRICKLAND GILLILAN

(Famous Chautauqua Lecturer)

I think you are doing a mighty big, as well as interesting, thing in ascertaining the favorite hymns of widely separated interests and representative people. The whole list is made up of hymns any one of which I should have mentioned had I been naming that number of hymns. My favorite—in so far as one who is very fond of hymns and was raised on them can say which special one is his "favorite"—is "Come, Thou Almighty King." There is a swing and a majesty to the music-and-word combination that seems to me to make it the ideal worshipful hymn, just as "Juanita," with its fine combination of genuine poetry and real music constitutes the ideal sentimental song. I love to join with a congregation in singing it, and find my keenest church pleasure in its rendition by a good choir or well-trained congregation.

CLERGYMEN, CHOIR LEADERS,
CHURCHMEN will find this hymn
material of immense value for hymn
services.

The Romance of Hymns and Tunes

By Edward Ellsworth Hipsher

THERE is sure romance in our church hymnody, romance that is thrilling, gripping, soul-stirring. Almost no other subject of research arouses in the disturber of dusty tomes more really keen sensations; for we have scarcely a well-known hymn which has not been born of the soul travail of some sin-weary or glory-visioned mortal.

Abide with Me

Because of ill health, Henry Francis Lyte (1793-1847), an obscure Devonshire parson, found himself unable to continue his pastoral work and prepared for a southern journey. He planned a final communion service, though, as he wrote, "scarcely able to crawl." While administering the sacrament he said to his flock: "I stand before you seasonably, as alive from the dead."

Tearful parishioners partook of the sacred elements he distributed. Having given a last adieu to them, he retired to his chamber. As the evening shadows gathered he handed to a relative this immortal hymn to which he had added music. It was his swan song; for, but a few days later, he passed away with "Peace, joy" on his lips.



THE ORIGINAL ROCK OF AGES

(See Story on page 230)

The tune, *Eventide*, popularly associated with these verses, is one of the few surviving compositions of William Henry Monk (1823-1899), in his day a well-known English organist and composer. He taught vocal music in King's College, the National Training College, and Bedford College, all of London. He was a musical editor of several hymnals, among them the standard "Hymns, Ancient and Modern." His last post as organist was at St. Matthias Church, Stoke Newington.

This hymn has a wonderful record as a soul-saving medium. It is true to the Gospel and has been a source of comfort to multitudes in distress. It is one of those which have a peculiar appeal to the lowly.

Nearer, My God to Thee

This hymn ranks among the best in the English language. One may safely say that it is the most widely popular of all written by female hymnists. It was from the pen of Mrs. Sarah Flower Adams (1805-1849), a woman of fine literary taste and in later life known for her religious zeal.

Because she worshipped with the Unitarians and contributed to their hymnals, she has been persistently classed with them, thus bringing down undue criticism on her best known hymn, from the orthodox. Some have quarreled with it because of its close adherence to the story of Jacob at Bethel. In spite of these objections, devout worshippers, the world over sing it with their own interpretation, and are satisfied.

It is an incomparable lyric. The refrain "Nearer, My God, to Thee, Nearer to Thee," is so graceful, so simple, and so blends with the whole poem as to lend greatly to the lyric effectiveness. The aspiration

of the hymn is emphatic; and the climax grows with each verse in triumphant upward steps.

The music, *Bethany*, is an *Old English Tune* harmonized by Lowell Mason (1792-1872), one of the best known of the early American musicians. He was self-taught, became director of a church choir (Medfield, Mass.) at sixteen and located in Boston in 1827, where he became president of the Handel and Haydn Society. He taught classes and was the pioneer music teacher in the American public schools. He published many collections of music with great financial profit.

Though lacking a distinct evangelical expression, *Nearer, My God, to Thee*, is unsurpassed in popular esteem. It was the favorite of President McKinley and he died with its strains on his lips.

Lead, Kindly Light

The popularity of this hymn is just a little baffling. One would scarcely risk classing it as a great poem, a great hymn or a really lyrical piece of English. Yet, in spite of its many jars in rhythm, it has passages of striking beauty. Then, a spirit pervades the poem that lifts the darkness which oppresses those in trouble or grief. The heart-touch of the last two lines is scarcely equalled in our language.

The poem was written by John Henry (Cardinal) Newman (1801-1890), while becalmed for a week, on a sailing vessel, in the straits of Bonaficio. Born in London, educated for and ordained in the English ministry, he entered the Roman Catholic Church in 1845. His celebrity rests on this production.

The tune, *Lux Benigna*, is the composition of Rev. John Bacchus Dykes (1823-1876), an English divine and musician. Of fine scholarly attainments, he received the degree of Doctor of Music in 1861. Among his fine hymns, this one is peculiarly effective. Doubtless no small part of the popularity of the hymn is due to the music so vividly reflecting the spirit of the words.

The real meaning of the hymn has been a subject of lively discussion. Often attacked as atheistic because omitting direct reference or appeal to the Deity, its spirituality is of the type which lifts the soul. When asked, in later life, to interpret the closing lines, the author declared them to be the fruit of some "transient" state of mind; though, doubtless, they were the result of a furtive vision of his own loved ones "lost awhile."

Rock of Ages

Probably the most translated of all Christian hymns, *Rock of Ages*, is now sung in almost every known tongue.

Agustus Toplady (1740-1778), the author, once said: "Strange that I, who had so long sat under the means in England, should be brought nigh unto God in an obscure part of Ireland, midst a handful of people met together in a barn, and by the ministry of one who could hardly write his name."

Neither the personality nor the works of any other great hymnist has inspired more divergent opinions. "He climbs no heights; he sounds no depths; * * * his greatness is the greatness of goodness; he is a fervent preacher, not a bard," seems to be the sum of these. In spite of this, *Rock of Ages* has given him a deeper and more inward place in millions of human hearts, from generation to generation, than almost any other hymnologist, not excepting Charles Wesley.

The music, *Toplady*, is by Thomas Hastings (1787-1872), a native of Connecticut, and a self-taught musician, teacher and writer. In his mature years he was known in New York as an organizer of choirs and teacher of psalmody. Aside from his historical writings on music he composed simple hymn tunes and anthems, of which *Toplady* is best known.

Probably no other hymn has appeared in so many versions—this to mitigate its Calvinism and to adapt it to the requirements of other creeds. It has been the refuge of many a storm-tossed heart. The soul of Prince Albert, consort of Queen Victoria, left this world while his lips whispered:

Jesus, Lover of My Soul

The following interesting story seems to have come directly from Richard Pilmore, a participant in the scene.

John and Charles Wesley, with Mr. Pilmore, were holding a twilight meeting on the common when attacked by a mob and compelled to flee for their lives. Succeeding in getting behind a hedge row, they prostrated themselves with their hands over their heads for protection from the stones of the rabble. As night gathered they escaped to a spring house where, with a light started by a flint-stone, Charles composed this precious hymn, the figures of which agree perfectly

(Continued on page 230.)

Artistic Production of Octaves

By LESLIE FAIRCHILD

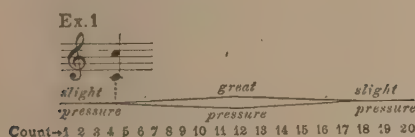
THE playing of many pianists is marred by insufficient study of octaves. Without doubt this branch of piano technic is neglected more than almost any other; therefore, it is highly important that the aspiring virtuoso should strive to perfect himself in this point.

Young pupils whose hands are too small to span the octave should be taught the principles that underlie octave playing by using the stretch of a sixth. They should also be put through a course of exercises that will carefully stretch the hand by degrees, so as to enable them to master the octave within a few months' time. Great strength is required in playing octaves; and, unless we develop strong, supple wrists, we will be constantly hampered by a fatigued condition, which will limit our interpretation of octave passages such as occur in many compositions.

The following exercises should be made part of one's daily study, as it has proven very helpful in developing strong, supple wrists, and also for increasing the stretch between the fingers. At count one, bend the wrist down as though the finger-tips were going to touch the inside of the arm. At count two, bend the wrist as far back as it will go in the opposite direction. After having gone through eight counts of the above, shake the arm (using eight counts) so that the hand will flop up and down in an absolutely relaxed condition. After the hand has been thoroughly relaxed, the stretching of the distance between the fingers may be accomplished in the following manner: For example, to stretch the distance between the fingers of the left hand, place the first and fifth fingers of the right hand between the two fingers that are to be stretched and gradually force them apart. The student should be cautioned that more harm than good will be done if any stretching exercises are attempted before the hand is in a perfectly relaxed condition.

The hand should assume a vaulted position in playing octaves, and this can be illustrated nicely by holding a ball in the palm of the hand. In striking the octave the fingers should maintain this curved position. This same position applies to the unemployed fingers, with the exception that they are held somewhat higher in order to clear the keys. The thumbs should be curved in towards the palm and the wrist held about on a level with the knuckles.

Firm nail joints of the fourth and fifth fingers are required of the student; and these can be strengthened by using the following exercise, which also will be of some value in holding the thumb in a correct position:



Take the octave C. Criticize the thumb as to correct position; see that the fifth finger is curved and that while under pressure it does not cave in. Start the metronome at about 60, and at each count increase the pressure a little until the maximum is reached at count ten; and then diminish gradually until you are back to the normal weight of the hand at the twentieth count. Go through this exercise chromatically, using the fourth finger on the black keys. These same principles can also be applied with good results in strengthening individual fingers.

Flexible hands are needed for the proper performance of octaves, and the exercise which follows will bring about greater flexibility and expansion by alternately contracting and expanding the hand:



To play the notes of an octave accurately and clean, the hand should be prepared in the air. A little preliminary practice of forming the hand in the air and then testing it on the keyboard will soon enable the student to master this important point.

With the foregoing preliminary exercises well fixed in both mind and fingers, we can begin to practice the wrist stroke which is used in staccato and rapid octave work. In playing an octave both notes should be struck simultaneously and with the same force; this will depend on whether both our thumb and fifth finger are projected exactly the same length. If one finger is projected a little less than the other that tone will be the weakest. This same effect is brought about if our hand does not come down square with the keyboard.

The following exercise should be practiced until a flexible wrist stroke has been acquired. In playing black notes the wrist adjusts itself to a slightly higher position:



Depress the key at 1; raise it at 2; depress it at 3; raise it at 4. Play this study on each key, up to C and back. Raise the hands from the wrists only, to the highest possible point. Come down square on both notes. Play this in all keys, using the fourth finger on the black keys.

After the above exercise has been thoroughly mastered the student should begin to work for velocity, and this can be gained through daily practice of the exercise given below:



The up and down stroke of the hand is gradually diminished as the tempo increases. Change this through many keys, using the fourth finger as in Ex. 3.

The singing tone is greatly desired in many octave passages, and the student who desires to acquire the art of melody playing should study closely the various ways of producing this beautiful tone. Tone production is rather difficult to express in cold type, so the student is earnestly requested to be very critical of himself and to listen attentively to the quality of every tone that he produces.

The method of producing a rich, resonant chord, which was described in my article, "Artistic Chord Production," can also be used to advantage in octave work, when the tempo is slow enough to permit the proper movements.

Use the following example in all keys, with the fourth finger on black key:



- (1) Raise the arm with hand hanging down loosely from the wrist, finger tips about six inches from the keys.
- (2) Project the first and fifth fingers so that when the hand descends on the keys these two projected fingers will be the only ones to strike the keys.
- (3) Let the hand drop to the key board.
- (4) Immediately after the octave has been struck, lower the wrist slightly below the knuckles.
- (5) Bring hand back to normal position, hand vaulted and wrist even with knuckles. In releasing fingers from keys the wrist rises first.

These last two movements, lowering the wrist and bringing it back to normal position, assure one of a relaxed position of the wrist. When the above has been thoroughly analyzed and the various motions well fixed in mind, movements one and two, and those of three, four and five, should be combined into one movement. Pianissimo octaves are played in the same way, with the exception that the hands are held closer to the keys.

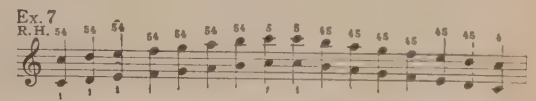
The pedal aids us greatly in playing legato octaves that are large intervals apart. In fact, only by using it can such octaves be played legato.

This method is called legato or syncopated pedaling, and should be acquired by every student who desires to obtain a beautiful singing tone.

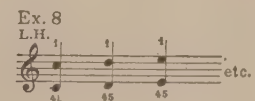
There are various other ways of playing legato octaves, and the student should familiarize himself with them all, so that he can use the most suitable way for the passage at hand. Below are given a few examples whose study will repay the student:



The first octave "C" is struck with the first and fifth fingers, and then a change is immediately made to the fourth. The note taken with the fourth finger is held until the next octave is taken. In this way the top notes of the octaves are bound together. The following method used in the left hand binds the lower notes together:

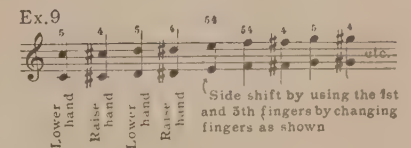


In playing chromatic octaves the hand should be low on white keys and higher on the black keys. When we come to two successive white keys the hand must be either shifted sideways or the fingers must be changed on the first key.

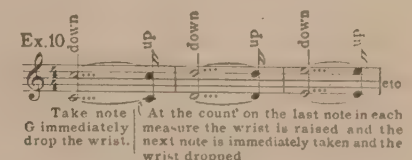


This method of lowering and raising the hand will be found in detail in Kullak's "Preliminary School of Octave Playing."

When we repeatedly use the same fingers (first and fifth) the tones can be connected in the following manner:



The faster these octaves are played the less wrist motion should be used. Mrs. A. M. Virgil has expressed this idea admirably.



Another movement occurs in certain octave passages. It is a rotary motion of the hand. Such a passage will be found beginning with measure 84 of the Chopin Polonaise, Opus 53.



The octave "E" is the starting note, and the student will notice that throughout these passages the hand makes a rotary motion in an anti-clockwise direction. The elbow, shoulder and wrist acting as swivels, should be kept in a perfectly relaxed condition in order to overcome any fatigued condition that will occur if the condition is otherwise.

Glissando octaves can be executed properly only by those who have large, powerful hands. In going up the keyboard the fifth finger is curved so that the nail glides

over the keys, while the inner edge of the thumb depresses the lower key. In coming down this procedure is reversed; the nail of the thumb glides over the lower note, while the inner edge of the fifth finger depresses the top note.

This article is not intended to be used as a substitute for a thorough course in octave playing. Its main intention is to give to the student some idea as to the requirements and possibilities of octave work, and to stimulate interest in the study of them.

Securing the Mother's Coöperation

By Abbie Llewellyn Snoddy

WHEN the mother realizes her responsibility in regard to her child's music lessons and begins to coöperate with real interest, the teacher's task is half done. Unfortunately, the percentage of mothers who can be relied upon to oversee the child's practice and uphold the teacher's authority, is surprisingly small. If you do not believe it, you mothers, listen, and ask yourselves whether you have ever used any of these stereotyped phrases: "You will have to make Molly practice, Miss Blank," "I can't make Sara practice," or, "It is so hard to get Jane to practice, I think I'll let her stop awhile," and so on, ad infinitum.

"So hard to make her practice?" Of course it is hard to make her practice, but is it not also difficult, sometimes, to make her learn her lessons or perform her duties about the home? Does the mother, therefore, allow the child to stop school or give up attempting to train her in the things that will be essential to her when she comes to womanhood? I do not believe the child ever lived, who did not need to be made to practice. I do not mean, of course, that a child who dislikes music, or who never cares to touch the piano herself for the pure joy of the sweet sounds she can evoke, should be forced to learn to play. Such a child will never play in any but a mechanical way, and her energies should be directed into some other channel. But I do mean that the average child, no matter how musical, must be constantly urged and encouraged to keep her spasmodic interest alive. Even Beethoven, we are told, would have preferred playing childish games to practicing on the clavier—though his father's example is scarcely to be commended, as he drove the boy almost to hate music, in his eagerness to develop him into a prodigy.

"I can't make her practice!" What a confession for a mother! If she, who has had the training and guiding of her child from infancy, cannot command her obedience, what possible chance is there for the teacher, who comes in contact with the child for only one or two short half hours each week? Perhaps some day a clever teacher will invent a system by which she can exert a kind of magnetic, psychological influence which will keep the pupil practicing from lesson to lesson like a well-oiled, well-wound piano-player, but at present there is no force which can take the place of the mother at home, who coöperates, enforces regularity of practice and daily stimulates the child's interest in music. Train your little girl to feel her music is a real contribution to the happiness of the home. Play duets with her, and call upon her frequently to play for friends. If other members of the family play, or sing, encourage her to join in the

ensemble as soon as possible. Next to the hour of family prayer should be placed the hour of family music, for enriching family life, binding the various members together in a common interest and generally adding to the joy of existence. The writer knows one family, mother, father and four children, who for years have gathered together each evening after dinner for an hour of music. As the children have grown up, two daughters have learned to play the piano, a third the violin, while the son performs on cornet and trombone, and all of them sing well. Their music is a pleasure to friends and neighbors as well as to themselves and who shall say that the happy fellowship and *camaraderie* that abound so freely in that home, are not caused by their mutual love of music? Now, as always, it is the mother who must "keep the home fires burning," and surely there is no better, no saner or more wholesome fuel for the family altar than a lively interest in music.

To this end, the mother and teacher should work together. It is well for the mother to visit the studio occasionally and watch a lesson in progress. Or, if she has not time for that, she may call the teacher over the telephone and have a frank chat over little Mary's or John's progress. The conscientious teacher will welcome the opportunity to keep in close touch with her.

One thing more. The mother can be of great help in encouraging the pupil to find beauty and worth in the studies and pieces which the teacher selects. If she has had sufficient faith in a teacher to send her child to her, she should be willing to trust her judgment in choosing material for study. A new piece is, for most students an unfailing source of exhilaration and delight, until the bubble of pleasure is broken by remarks from the home-folks, which send the pupil back to the next lesson with, "Mother doesn't like this piece," or "Mother just gets up and goes out of the room whenever I begin to play this." No matter how carefully that piece had been selected with a view to certain technical or artistic needs, its success is doomed from that hour.

Musical history furnishes many examples of wonderful mothers, who, by their self-sacrifice and loving ambition, made possible the success of a gifted child. One of the most charming is Mendelssohn's mother; who herself gave Felix and his sister Fanny their first lessons upon the piano. Later, she sat beside them, knitting in hand, while they practiced, to see that their time was well spent, and by her ceaseless, untiring energy she made of her talented children, two of the most cultivated and polished figures of their generation.

Fortunate indeed, is the child who has such a mother!

Untangling Minor Scales

By Alice M. Steede

It is the common experience of teachers that even the more musical of their pupils find difficulty in learning the minor scales. On asking the pupil to play the scale, so carefully gone over in the last lesson, the reply too often is: "Oh, I got all tangled up in it and couldn't remember how it should go!" a statement that is only too well borne out by the stumbling fingers; and so the ground must be gone over again.

Teachers adopt different devices to make things easier. The following has been found in my experience a good working plan: First, try to impress upon the pupil's mind the resemblance between the minor and its tonic major. It is best to begin with the melodic minor, as it is identical with the tonic major with the exception of the third note. When the first three notes have been played, the pupil is told to proceed by whole tones, from note to note until the seventh is reached, when a half tone completes the scale.

In teaching minor scales thus, fingering is a secondary matter, and is attended to later. To pupils who have

mastered the major scales, the fingering of the minor presents no great difficulty.

One step more follows, and a very important one. The pupil is asked to play the scale in one octave and at the same time to name the notes as they are played, while the teacher writes it down in the pupil's notebook. Thus "a minor scale—A, B, C, D, E, F sharp, G sharp, A. Come back like C major." In this way, should the pupil be uncertain of the scale during the week, he is not left to flounder helplessly. The notebook can be referred to and wrong practice avoided.

On one occasion, I utilized the telephone to check a pupil's practice of that bugbear among scales—the F sharp minor. I rang her up during her practice hour and asked her to go back to the piano and play that scale. I could distinctly hear the notes over the wire and consequently could tell her where her mistake lay. As the piano was three miles distant and the lesson a weekly one, a considerable amount of time was saved; though probably the telephone was put to a use not originally intended by Dr. Bell.

Making Scales Fascinating

By C. E. Cornwell Longyear

It is not difficult to explain intervals, even to young children; and this lays a foundation for a practical working knowledge of the scales. All beginning scale work can be more interesting to very young folks when taught without notes. Begin instruction directly from the keyboard. Take middle C, for instance, and explain what is meant by first or prime intervals of the key of C. Explain step, or tone, and half-step, or half-tone. Lead the pupils to see why the black keys are used, and how important they are in producing whole tones. After the prime interval is understood, and the pupil has pointed out the prime interval in several scales, teach each succeeding one. For drill, keys other than the first of the scales may be used as starting points. Also, find the intervals in the various scales. Fix the idea of thirds, fifths, sixths and tenths thoroughly.

At this point you may give the pupil an extended view of the scales as a whole, showing how they are found by means of the intervals. The major scales in regular order may be found to be four intervals below, or five above the keynote of the preceding scale beginning with C-major. To illustrate: beginning with C-major, we can readily find the keynote of the scale of one-sharp, two-sharps, three sharps below C, G, D, and the other keynotes respectively. From the prime interval, or key note of each succeeding scale, the next scale may be found. Thus G major scale begins four intervals below C, and contains one sharp; four intervals below G we find the prime interval of D major which has two sharps. This may be followed in similar manner until all the majors in sharps are taken up in the preliminary view. The pupil enjoys this, if a little is given during each lesson.

Take up the majors in flats. The manner of finding them is just the opposite of finding the ones in sharps. Five intervals from C descending, we find F, the key-note of F major, with one flat; five from F, B-flat is found, the prime interval of the scale of two flats. Go through the remaining major keys in like manner.

Explain the meaning of the words Major and Minor. To the pianist, Major means larger; Minor lesser. Play in major keys, then in minor and ask the pupil to distinguish between them. Select a hymn in major, then one in a minor key. Ask the pupil to notice the words in each. Explain how to change from major to minor. Tell how to find each of the twelve major scales' relative minors. Let him count three intervals each time to find each relative, always beginning at the keynote of the major for which the relative is to be found.

Stirring the Pupil's Imagination

By Clair J. Velie

THE stirring of the imaginative powers of the pupil is one of the chief duties of a teacher. Yet this is so often neglected. So many pupils play merely notes and think only in terms of the printed page.

The pupil should be taught to make each composition tell a definite story. Each one should bring into his mind certain mental pictures which will put him into the proper mood for its correct interpretation. A musical composition should be thought of as a tone picture. Like a beautiful painting, it has its dominating motif; but, upon close examination, all the details will be brought to one's attention. The picture may have for its outstanding color a deep lavender, but there are portions where it blends imperceptibly into a translucent blue. So with our musical tone picture—it may have a general sombre effect, but certain phases will need a touch of lighter shading.

Each chord has its own definite color, and the adding or changing of but one tone will vary its shade. The composer, with his knowledge of chord combination, has selected these chords and woven them into a beautiful tone picture, just as an artist selects the colors from his palette and combines them into a finished painting.

Descriptive Analyses of Piano Works and Stories of Standard Teaching Pieces, by Edward Baxter Perry, are especially helpful in this connection. More works of this type would certainly be useful to the teacher.

Sousa says that, notwithstanding the great craze for the saxophone and the thousands of players, he has to literally scour the country to get players good enough for the varied programs of the Sousa band. It is one thing to play the saxophone and another to play it well.

The Mystery of Musical Inspiration

An interview with the noted composer

RUDOLF FRIML

Secured expressly for THE ETUDE

EDITOR'S NOTE: Mr. Rudolf Friml has the good fortune to be one of the most successful of modern composers, from the standpoint of material rewards. His very ingenious and highly melodic popular operas are known and whistled from coast to coast; but fewer people know of Friml's great gifts in writing music of a serious kind, of his ability as a pianist, and of his exhaustive training in his art. Mr. Friml was born December 7th, 1884, at Prague, Bohemia. His parents were musical, but were not professionals in

the art. He was a pupil of the Prague Conservatory where he studied for four years under Dvořák and others. He came to America as a pianist, to tour with his fellow countryman, Jan Kubelik, and has appeared as a pianist with great success. He played his pianoforte concerto with the New York Symphony Orchestra. In 1912 his comic opera "Firefly" was produced with immense success; and since then he has written a large number of successes including "High Jinks," "Katinka," "You're in Love," "Tumble Inn,"

"Sometimes," "Gloriana," "Kitty Darling," "Blue Kitten," "Bibi of the Boulevard," "June Love" and "Cinders." In addition to these works Mr. Friml is known to a rather different clientele by his very interesting and useful compositions for piano which, because of their refined character, are most valuable for instructive purposes. One of these works, "Moondawn," appears in THE ETUDE for this month. Mr. Friml's gifts in the art of improvisation are little short of marvelous and we feel that no one has more right to talk intelligently upon the art of improvisation than he.

"Moondawn," the latest pianoforte composition of Rudolf Friml will be found in the music section of this issue of THE ETUDE

"For me there has always been music. I have no idea of when I first commenced to love it, because from my earliest conscious recollection music was as much a part of my life as bread and butter. My father, like many Czecho-Slovak folk, used to love to play the zither. He had an intense fondness for music.

"When I was a very tiny boy he went out one evening to purchase the winter supply of coal and wood for the family. Our means were meagre and the money required for such necessary items seemed large to the family. Father met some congenial friends, one of whom was in possession of a very small piano such as one sees in the early pictures of Mozart. The temptation was too great. The coal and wood could wait, but certainly not such a very desirable thing in the home as a piano. Consequently he had the piano sent home, much to the horror and disgust of my more than practical mother who could not see her way clear to pass through the winter with a scant supply of coal and wood.

"That piano was my first inspiration. Little did my father realize that he was making an investment which some day would yield thousands and thousands of dollars to his son. As soon as my tiny fingers could reach the keyboard I commenced to strum upon the little old piano with its tinkling sound and its well-worn case. It was one of the things that I loved most, after my father and mother. My father made vain efforts to play upon the piano but with very little success more than a few chords and an occasional glissando which delighted his soul.

"When the street organs passed, I am told I listened attentively to the tunes and was soon found picking them out on the keyboard. This was long before I knew anything about music. Before I realized it, however, I was playing. Visitors came and expressed their surprise at my progress; and somehow I was placed under the care of a good teacher.

"At the age of fourteen I was given a scholarship at the Prague Conservatory where I studied piano with Josef Jiranek and composition with Anton Dvořák for four years. Dvořák was a very absent-minded man. He always insisted that no one could teach composition. He used to set tasks for me to do and then he would criticise the form, harmonies and other features; but he never set any formal plan of instruction. That is, Dvořák never gave me regular instruction in harmony or counterpoint, although I had some instruction with other teachers.

"Dvořák seemed to feel that these theoretical branches were natural with me. I never made any voice progressions that seemed to him incorrect. Indeed, I have rarely been conscious of any kind of rules in writing anything. I never question myself 'Is this arithmetically right or arithmetically wrong? It cannot be right if it sounds badly; and it cannot be wrong if it sounds good. Of course, I realized that the ordinary way of learning composition is to go right through years of training in harmonic analysis and synthesis; but I am sure that many of the great composers of the past have literally absorbed the theory of music-harmony and counterpoint subconsciously. Please do not think I am placing myself in a class with the great masters; but it is interesting to inquire how Mozart, Schubert, Wagner and countless others acquired their writing technic in music when they studied amazingly short periods along the so-called regular lines.

Absorbing Music Unconsciously

"Of course I played almost incessantly. I read the works of the great masters over and over again. Chopin, Mozart, Beethoven were my daily bread. Just as one who is born in a country and brought up among cultured people learns to speak the language intuitively without any recourse to grammar or to rhetoric, so I learned music in the land of music, the land of the

great masters. Mind you, I am not recommending this course for the average student. Very few students practice incessantly enough to become saturated with music. Very few observe acutely as they read and play music to study how the great masters have obtained their effects. The student must learn to play deductively. He must not merely play the notes. When he hears a new effect he must immediately become inquisitive and strive to learn how the master achieved that effect. If



RUDOLF FRIML

he has a knowledge of harmony and counterpoint he can analyze it quicker. That is the great advantage of these studies for those who have not been saturated with music for years.

How Music Comes

"Of course all thinking people realize that there are certain individuals who are more sensitive to musical impressions than others. There is no explanation; they are born that way. Others seek expression of their ideas and emotions through other channels—art, literature, architecture. To me everything translates itself into music. Any idea, any poem, any beautiful picture seems to affect my whole being and I am at once conscious of melodies surging up within me. The ocean moves me immensely. I feel its power at once. It is not a question of wanting to compose. I can't help it. Time and again, when I have been fagged out, my mind will catch some scene and the melodies come and I cannot rest until I get them down on paper. Once, some one gave me the poem of a song of the sea. I had no thought of writing it, but when I read it, I felt the waves of music running across the staves, as it were, and before I knew, the melody came and the song was written.

"Pictures are another source of inspiration. Once in Paris I happened to see the picture of a girl looking up into the clear blue sky. The idea, the design, the

coloration, everything at once commenced to sing in me and I wrote a piece called *Ideal*.

"Melodies also come to me incessantly during improvisation. One melody makes another. Indeed, I have often gone so far as to improvise upon a recording piano and have some of my compositions transcribed in musical notation from the roll. This really reverses the usual process; but it is a possibility for the composer of the future who is gifted in improvisation. Of course, if one is not in the mood, or if one has not a good sense of form so that the composition improvised is balanced properly, one can waste paper faster improvising on a recording piano than when writing notes upon music paper.

Two o'clock in the Morning

"For years I have found that ideas come to me faster and better at two o'clock in the morning than at any other time. Then everything is quiet. There are no street rumbles, no callers, no telephone. It is the only time one can get solitude in the great metropolis. I have no place to go at that hour unless I want to go to bed. My mind is clear. Give me a clean sheaf of music paper and a piano and I am gloriously happy. Much of my music I write away from the piano; but I also find at the keyboard that by playing a great deal in a great many different styles I chance upon many ideas which seem valuable to me. This is especially so when I play in the dark. Often in the middle of the night I play for hours in a room entirely without light. The neighbors? oh, they don't mind, because I have a detached house on Riverside Drive where I can play without disturbing them.

"However do not think I need a peculiar setting to help me compose. Many of my compositions have had their inception on a train going sixty miles an hour. The rhythm of the train translates itself into melodies. Often at the seashore I take a notebook when I go in to bathe. I hide the book and the pencil in the sand and jot down sketches that may come to me. Again, sometimes I wake in the morning with my head teeming with ideas. I always carry paper with me and put these down at once. A good musical idea is a practical asset. I have long since learned to value them and I endeavor never to let one escape. They are likely to vanish like the diamond dew on the cobweb, unless they are caught in the trap of staff, clefs, bars and notes.

"The weather affects my musical moods. It was sometime before I noticed this. On gloomy days my music is likely to be sad or sentimental. On bright, sparkling, springtime days I want to write music that dances and plays in every measure.

Writing a Musical Comedy in Thirteen Hours

"It seems to me that all artistic expression should first of all be spontaneous. It must be a translation of ideas and emotions. It is conceivable that the composer who is undertaking a prolonged work can systematically build his great composition, measure by measure, theme by theme; but all the great melodies, by the nature of things, have been inspirations. Whence they come is one of the mysteries of life. The marvel is that they come so quickly if they come at all. Whether in a comic opera or in oratorio, the records show that rapidity of production is often associated with the best known and most enduring works. One of my comic operas, "Tumble Inn," was written in thirteen hours. By this I mean I had all the tunes, all the harmonies, the figuration and orchestration indicated. It took my copyist three weeks to carefully work out my notes.

"Memorizing music and improvising seems to me to be of great value in music study. The mind must be kept saturated with music. When I came to America as a solo pianist with Jan Kubelik, it was a part of my contract to play his accompaniments. Once we arrived

at a concert only to find that our accompaniments (music) for his difficult program had been left at the hotel in another city. I had played them a number of times and had unconsciously memorized them. Thereafter I used no music for the purpose of accompanying, unless it was some new work with which I was unfamiliar. The effect was infinitely better.

Improvising Before Thousands

"The mind of the real musician is like a sponge; it goes on and on absorbing music consciously or unconsciously all the time. It is necessary to be able to recall a very great deal of music in order to recall whether the melodies which come to one are original. It has always been my conviction that by knowing a very great deal of music and carrying of it in the brain new ideas come from this reservoir just as new and beautiful shapes are tossed up in a whirlpool. Improvisation is a fertile source of musical originality if one knows how to improvise. I enjoy improvising, hugely. I have improvised before great audiences in Carnegie Hall and found myself so lost in the outpouring of themes and in their musical development that I forgot the audience entirely.

"The mystery of musical inspiration is quite as baffling to one who possesses it as to the general public. I have no use for the false modesty which leads one to deny a gift generally recognized. But one is no more responsible for it than one would be for having red hair or a prominent nose. I cannot tell where the tunes come from, except that I hear everything I see and feel, in terms of music. It is a marvel to me that there are still so many possibilities for new tunes.

"Do not think I belittle craftsmanship. One must know how to develop melodies. Give me four notes on different degrees of the staff and I can turn them into a melody by the various devices known to the art of composition. The four notes seem to take possession of me and go on singing themselves into a melody. I can think of no greater fun than doing this, unless it is playing Chopin."

How Can We Interest the Beginner?

By Vivian G. Morgan.

How often we hear the child remark:

"I just hate practice; I hate music!"

Can you get him interested by making him feel that he *must* practice, that you command him to practice? Have you failed to recognize the true American child? He who has the spirit, "I am an American—I am not to be commanded," is sure to rebel if you *demand* a certain amount of work from him. It takes more to get results from these young nationalists than merely saying, "Johnny, practice three hours a day and get this exactly as I have told you." Johnny is likely to reply, or at least to think, "I will, if I want to."

To achieve your end, first of all make the child love you. If you will do this, it is but a small matter to get him to work for you. Recently a little pupil said, "All I live for is to be just like you, to play like you." By the way, this should start some of us "grown-ups" to wearing away some of our own nails in practicing.

But back to the subject. It is safe to say that if each member of my class were questioned, each answer would be practically the same. So the first step is to open the door to the child's heart. Then study his method of expressing himself. Be a child with him. Just remember when you said a few naughty words about the keyboard. Sympathize with him sufficiently, but not too much. Lead him to see the beautiful side of music. Then further the purpose by giving contests at the end of certain periods. Arrange different little affairs that children enjoy. Have one to play and let each of the others give an opinion of the piece and its interpretation. At each meeting different pupils will play, from memory if possible.

Let pupils feel that they are accomplishing something. And, for goodness' sake, give no "ugly" pieces at first. There are pieces—suitable pieces—which will appeal to every child. So make it a point to give them pieces in which they will delight. And last, but not least, keep at heart the interest of the child instead of the dollar. Then both his and your success are assured.

I ENDORSE the study of elocution as a preparatory study for all singing. No one can realize how much simpler and more efficient it would make the work of the singing teacher.—LILLI LEHMANN.

The Romance of Hymns and Tunes

(Continued from page 226.)

with the incidents just related. A prettier, though less reliable story is that Charles Wesley was sitting by a window when a small bird sought refuge from a pursuing hawk by hiding in the folds of his coat.

Charles Wesley (1708-1788), born at Epworth, Lincolnshire, was the youngest of nineteen children. At eighteen he entered Oxford, was later ordained into the English priesthood, and in 1735 accompanied his brother John on a missionary journey to Georgia. Returning to England, he fell under the influence of a devout Moravian, received the blessed assurance of pardoned sins, and in connection with his evangelistic work became a prolific hymn writer, in all producing more than six thousand. Time has divided first honors between him and Isaac Watts as writers of English hymns.

The music, *Martyn*, best known in association with these words, is by Simeon B. Marsh (1834-), who seems to have left no further record in musical annals.

"A hymn for the distressed and for the sinner," it has been described also as "painfully materialistic for a hymn sacred to an ideal religion." Again, "the one central, all-pervading idea of this matchless hymn is the soul's yearning for its Saviour;" and none has oftener passed the lips of man.

Holy! Holy! Holy! Lord God Almighty!

This great hymn of adoration is at least the most lofty in sentiment of all the fine products of the pen of Bishop Heber (1783-1826). Born into a home of wealth and learning, Reginald Heber enjoyed every advantage in training and culture. After making a brilliant record at Oxford, he was ordained to the ministry and rose to be Bishop of Calcutta. Among his many fine lyrics is the matchless missionary hymn, *From Greenland's Icy Mountains*.

The tune, *Nicea*, is one of Dykes' most widely known. The names of his hymn melodies were chosen for their especial application to whatever suggested the hymn. *Nicea* takes its name from a town of Asia Minor where the Ecumenical Council of 325 A. D. was held, at which the doctrine of the Trinity was finally elaborated. Taken together, the verses and music furnish a sacred song that has no superior.

Not appealing strongly to the emotions in the usual interpretations of the phrases, yet this hymn moves the finer religious feelings as do but a few others. In its expression of adoration of the Trinity and the majesty of inspired truth, it is unequalled.

Just As I Am Without One Plea

"The greatest evangelistic hymn in the language" was written by Miss Charlotte Elliott (1789-1871). Though none of her poems has reached the celebrity of *Nearer, My God, to Thee*, the quantity and quality of her writings advance her easily to first place among English women hymn-writers.

This hymn has its history. In 1822 Dr. Caesar Malan was visiting Miss Elliott's father. As they sat conversing, he asked if she thought herself to be an experimental Christian. "Being in very ill health, the question made her momentarily petulant, and she retorted that religion was a question which she did not care to discuss. Dr. Malan assured her that he would not pursue a subject unpleasant to her but that he would pray that she might 'give her heart to Christ and become a useful worker for him.'"

Several days later the young lady apologized for her abruptness, confessing that his question and parting words had troubled her. "But I do not know how to find Christ," she said.

"Come to him *just as you are*," answered Dr. Malan.

Further advice opened her mind to spiritual light, and a long life of devotion and faith began. Later becoming editor of *The Yearly Intelligencer*, several original poems were used anonymously in making up the first number, (1836), and among them was *Just As I Am*. Her brother, a preacher, declared that all his work had done less good than this one hymn of his sister.

The music, *Woodworth*, was written by William Bacherider Bradbury (1816-1868), one of the early American musicians, a composer and leader of musical conventions, and who edited more than fifty collections of music of which *Fresh Laurels* reached a sale of 1,200,000 copies.

Jesus, Saviour, Pilot Me

The beautiful nautical figures of this hymn are but a reflection of the associations of the author. Edward Hopper, D. D., (1818-1888), was the son of a merchant father and of a mother descended from the French Huguenots. He early entered the Presbyterian min-

istry; and in 1780 was called to the pastorate of the Church of Land and Sea of New York, his native city, where he continued to the end of life.

Dr. Hopper was the author of many hymns and wrote much for sailors, many of whom were drawn to his services; but the first, and last two, of the original six stanzas of this poem are his only permanent gift to Christian hymnody. It was first published anonymously in 1871 in *The Sailor's Magazine*.

The music is by John Edgar Gould (1822-1875), a native of Maine who spent much of his life in Philadelphia. He was a successful composer of hymn tunes and glees, and he compiled eight books of church music.

The words and music found their way into a forgotten collection of hymns, was copied into *Spiritual Songs* (1878) and later acknowledged by the author. Though small in quantity his legacy to scriptural song is rich in its heart searching and interpretation. He worked much among seamen; and the gospel he taught them is sung in his immortal hymn. The rhythm of the sea is felt in the pulse of its cadences; and it irresistibly draws the soul into the boundless ocean of God's love.

My Faith Looks Up to Thee

This touches the very zenith of American Hymnody. It combines perfection of poetic expression with universal heart appeal; and hence its wide popularity. Written by Ray Palmer, D.D., (1808-1887), later to become an eminent Congregational minister, it is an expression of the deep feelings of his own soul, when distressed by ill health. He has said of it, "I gave form to what I felt by writing, with little effort, the stanzas. I recollect I wrote them with very tender emotions, and ended the last line with tears."

The manuscript was carried in his pocket-book for some two years, till one day he met Dr. Lowell Mason who asked him for a few hymns for a new book he was about to publish.

The music, *Olivet*, is by Dr. Mason. Shortly after receiving the poem, he said to Palmer, "You may live many years, and do many good things, but I think you will be best known to posterity as the author of this hymn." This is already true; for it is by this medium only that the writer's name is come to us. *My Faith Looks Up to Thee* is known, loved and sung wherever English has gone; and it has been translated into many tongues. It is the finest devotional lyric of the Missionary and Devotional Period (1780-1850) of English Hymnology.

All Hail the Power of Jesus' Name

THIS one of the most widely known and best loved of all hymns, first appeared in *The Gospel Magazine* in 1780. Its author was Edward Perronet (1726-1792), of a long line of ministerial ancestry, and himself a co-worker with John and Charles Wesley. Though "learned, witty, consecrated and influential," his claim to our remembrance rests entirely upon his one almost matchless hymn.

First sung to the tune *Miles Lane* by Shrubsole, this has been almost universally displaced by *Coronation* of Oliver Holden (1765-1844), American composer, teacher, choral director and publisher. It first appeared in a collection, *Union Harmony*, which Holden brought out in 1793. This music has become so wedded to the words that, to the popular mind, the combined musical and literary texts are included in the one word *Coronation*.

Though of the most exalted sentiment, this hymn has held the hearts of generations. It silences the critic. Its scriptural allusions place it in a class alone. These begin with "the royal diadem" only to progress by the "stem of Jesse's rod," "the wormwood and the gall" and others. Its splendid sweep exalts the lordship of Jesus from when the "morning stars sang together" to "the everlasting song" of the New Jerusalem.

The Original "Rock of Ages"

THE following story of the famous hymn, "Rock of Ages," accompanied by this picture, has been sent to us by H. E. Zimmerman. (See page 226.)

It is doubtful if one person in a million who sings the well-known hymn, "Rock of Ages," knows the history of the hymn, and that a real rock had anything to do with the writing of it. The author of the hymn, Rev. Augustus Toplady, pastor in charge of Blagdon (1762-64) near Bristol, England, was one day walking through Burrington Combe, and, being overtaken by a terrific thunderstorm, sought shelter in the cleft of the rock shown here. While the storm was raging there came to him the words of the hymn,

"Rock of Ages, cleft for me,
Let me hide myself in Thee."

A few years ago a brass tablet, bearing the following inscription was placed in the parish church of the village "In memory of Augustus Toplady, Clerk in the Holy Orders, author of the hymn, 'Rock of Ages,' Curate in sole charge of this parish, 1762-64, Whose remains now lie buried beneath Whitefield Memorial Church, London."

From Broadway to the Pueblos

The Recorder Chats About Two Noted Musical Geniuses
THURLOW LIEURANCE AND RUDOLF FRIML

Etude readers will find Mr. Lieurance's latest song "Ghost Pipes" and Mr. Friml's latest pianoforte composition "Moondawn" in the music section of this issue.

THURLOW LIEURANCE says that he has never had a disagreeable experience with an American Indian; that he has never felt at any time, with any tribe, that he has been in the least personal danger, and that during his years of travel and life among the different American tribes, he has never had a penny stolen. This contradicts at first-hand some of the popular traditions about "Poor Lo!"

In fact, the Indian is little longer to be pitied, from the standpoint of opportunity. Many of them have become enormously wealthy through the development of their properties. Very few people know that we now have in the United States Senate two men who are half-Indian—Senator Curtis, of Kansas (Kaw parentage), and Senator Owens, of Oklahoma, said to be the richest man in Oklahoma. The latter is half-Cherokee.

Mr. Lieurance, who, together with Mrs. Lieurance (Edna Woolley) and the flutist of the company, Mr. George Tack, has given concerts this season from coast to coast with enormous success, carries with him a rare collection of Indian flutes which he has secured from tribes all over the United States. A few are shown here:

Reading from left to right, the first is an Omaha alto flute. This is remarkable because many of the leading manufacturers of flutes are only just now beginning to make alto flutes. The Indians have had them for years—possibly centuries. Like all Indian flutes, it is not played with the instrument held horizontal to the shoulders, but is played held like a clarinet. The Omahas are still a blanket tribe, although some of the young men use modern dress. They are very rich, and own in their reservation all the ground on one side of the Missouri river from Omaha to Sioux City. They still have their old dances. During recent years they have been the victims of a drug beverage made from the pyote nut, imported from Mexico. In order to partake freely of this "within the law," it is said that they have organized religious cults and made the drinking of pyote a part of the ceremonial—like sacramental wine.

The Omahas are a high-grade tribe. Flute No. 2, however, was made by the Utes, one of the wildest tribes in our country. They live in desolate sand hills north of the Grand Canyon, making their livelihood mostly by hunting. This flute is made of a piece of gas pipe, and has a scale of only four intervals. It is played by blowing on the rim of the flute.

The third is a Chinese flute. It has the whole-toned scale, and a peculiar timbre because one of the openings is pasted over with a piece of onion skin, giving the instrument a tone resembling the oboe.

Flute No. 4 is of the Shoshone Tribe, and has been made from a gun barrel. The Shoshone Tribe is a political division of the Sioux Nation. They are Indians of high intelligence, with big brains.

Flute No. 5 is Cheyenne. It is made of cedar. Over the resonance chamber is a device or totem signifying the tribe to which the Indian belonged. The Cheyennes were great fighters, and are said to have been the only Indians known to have charged U. S. Cavalry face to face. Along with this, the Cheyennes are noted for their music.

Flute No. 6 is of Kiowa origin. Its scale is a pure whole-toned one, indicating that this tribe employed this device centuries before Debussy ever thought of it. The Kiowas are hunters. Their locale is Oklahoma. They are "Government Indians." They were great fighters and buffalo hunters.

Flute No. 7 is of the Winnebago Tribe. The Winnebagos are part of the Sioux Nation. This flute was the property of Angel De Costa, the only artist painter of renown of the Indian race. This tribe has produced many able people, but has been almost wiped out by tuberculosis.

Flute No. 8 is of Pueblo origin. The Pueblo Indians, according to Mr. Lieurance's belief, must be of Aztec descent. They have their altars and sacrifices, indicating a probable connection. This flute is made of cottonwood, and its intervals are so irregular that it seems to

have little direct connection with what we know as music.

The adjoining flute (No. 9), the last in the row, also is Pueblo.

Lieurance feels that the most musical of all the Indians are the Sioux, who have very beautiful love songs. The best flutists are the Cheyennes; the finest ceremonial chants belong to the Pueblos, while the best rhythmic dance songs are to be found among the Crows, the Winnebagos and the Chippewas:

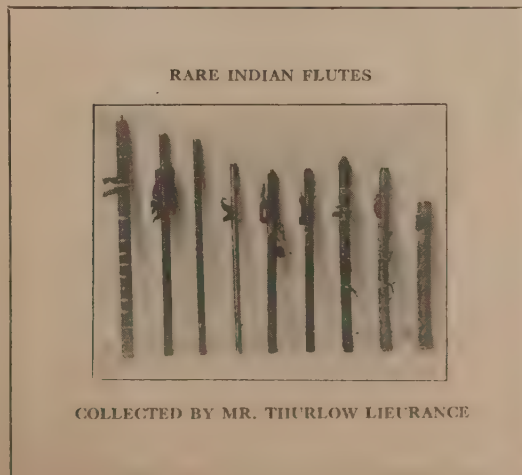
No one questions the authenticity of Mr. Lieurance's inspiration for his famous Indian songs, because of his long intimacy with so many tribes. The Melody of *By the Waters of Minnetonka*, for instance, was inspired by a Sioux love song; while the melody of *Ghost Pipes*, Mr. Lieurance's latest hit, which is given in this issue of THE ETUDE, came from improvisations of his own upon the Omaha flute shown herewith. The peculiar intervals seemed to play themselves into a lovely theme which he was quick to put down and employ. Sometimes Lieurance digs up a veritable galaxy of Indian themes, ranging from lovely plaintive melodies to powerful war and ceremonial songs. Thus, in the *American Indian Rhapsody* which he wrote in collaboration with Mr. Preston Ware Orem, the following themes were used in this very effective and unusually successful composition:

Cheyenne Flute Melody (played by John Turkey Legs); *Kiowa Flute Call*; *Sioux Love Song*; *Sioux Courtship Song*; *Sioux Love Song* (by Frank Double-the-Horse); *Chippewa War Dance Song*; *Pueblo Ceremonial Song*; *Flute Song for Spring*; *Crow Indian Owl Dance Song*; *Sioux Scalp Dance*.

Hammerstein boasted that he wrote an opera—was it not "Santa Maria?"—in twenty-four hours. It ran or sailed the great white way for a short and stormy voyage. There was some dispute among the critics as to whether it was really music or not. No one however disputes the musical value of the works of Rudolf Friml; and probably no one since the time of Handel, Mozart, Rossini and other lightning-like transcribers of notes to the page has ever excelled Friml's speed at composition. He wrote one comic opera in thirteen hours. How does he do it? Largely because his mind thinks musically almost all of his waking hours. He can turn on the music just as the ordinary mortal turns on the electric light.

Once Josef Hofmann attended one of Friml's piano recitals in California. The last number of the program was a *Bohemian Rhapsody*. Hofmann was delighted with it and at the end asked Friml if he might have a copy or a manuscript of his work.

"There isn't any manuscript," ejaculated Friml. "There never has been any. I always print *Bohemian Rhapsody* at the end of the program: but I have never written one. I just think of some of the lovely old folk tunes of my native land and start in to improvise."



A better Friml story is that of the time when his *Auf Japan* was produced in the Dresden Royal Opera many years ago. The Ballet master was a Bohemian who is now with the Metropolitan. The Ballet was such a success that Friml secured a contract to write the music for the annual *Weinachtsmärchen* or *Christmas Pantomime*, the libretto of which was much the same each year.

One night Friml's Bohemian friend said, "To-morrow, Friml, we go to the opera; and you will play your manuscript for the Committee at the stage rehearsal. The Governor, the director and the officials are all expecting it."

Suddenly it came over Friml that there was no manuscript. In fact he hadn't given a thought to it when there were so many delightful things to do in art-loving Dresden. He could play all day, so why spend his precious youth at the sordid process of putting notes down on paper?

"But you must go," said the friend. "You must write something to-night. Your contract calls for it."

"How can I?" protested Friml; "I have an ulcerated tooth."

"But you must come to the rehearsal," insisted the ballet master with an ancestral respect for the powers that be.

Next day Friml appeared smiling blandly, before the Committee with the announcement that he had not yet finished the manuscript but would be glad to play parts of it. Sitting himself at the piano in the orchestra pit, he started to improvise the overture.

"Fein! Ausgezeichnet! Vermore!" exclaimed the committee in delight.

The curtain ascended upon a snow scene. Friml's friend put the words of the first chorus before the young Czecho-Slovak who at that time spoke German very indifferently and said, "Here is the opening chorus. It is Schneesflocken (snowflakes). Let's hear it." Friml saw the words for the first time but had no hesitancy in putting a melody to them at once. "Great!" exclaimed the committee in concert. Thus this genius proceeded through the entire work, improvising it to order. The following week when he came with the manuscript the musical director went over it carefully and said, "The music is lovely; but somehow it seems a little different from what you played last week."

"Yes," remarked Friml; "I made a few changes."

Friml's moods range from the Broadway musical comedy to Concertos and Piano pieces that many of the masters of yesterday would be proud to claim.

The Musical Harvest

By G. V. Aram

FINE Playing is the Harvest of Fine Practice.

Your teacher, who knows the value of this golden rule, will assign your piece in plenty of time. It remains with you to practice faithfully right from the start and thus avoid the final rush. The piece which you read to-day for the first time may not be intended for public performance until next year. Yet, the excellency of next year's performance depends upon your application to-day, to-morrow, and each successive day until the fatal or triumphant date of the recital.

Feverish practicing during the last few days before a concert not only does not make up for past deficiencies, but causes nervous strain which, when the crisis comes, will surely deprive you of your already scant resources. Your breaking down at to-day's recital, if such a dreadful thing happened, came most likely from practicing too little last year and far too much last week.

The Hindoos, who are famous for their wonderful memory, have a saying "You must forget a thing seven times before you know it." Be sure, then, to give yourself plenty of time, so that your seventh forgetting does not occur on the platform.

Above all, remember that the execution of a piece depends less on actual practice on the piece itself than on your general musical development. The piece is your harvest. It should be the natural outcome of months or years of faithful routine work, as the blossom on a rose tree comes after months of careful pruning and soil cultivation.

Do You Know Your Pupil?

By J. Lillian Vandevere

Do you ever realize, Teacher of Music, that for the one or two hours spent with you each week, the children spend a far greater part of their time in school, and that you could, with profit, find out much about this school work, analyze what you hear, and use this material in checking up your work, your results, and the reasons for the problems that arise?

Do you find out what subjects in school your pupil likes best, and the correlative tendencies in your own line of work? Have you experimented to see if your pupils read English easily? Do you realize that the diffident, slow-spoken ones read music slowly, because the interpretation of any printed symbols is to them a laborious process? The glib talkers make good readers, but poor memorizers.

Have you ever asked about school reports, and found that your plodder is a shark at mathematics, but has to be reminded of marks of expression? The one who plays with expression talks well, and reads music rapidly, but seldom can be relied on to remember details or read accurately.

Could any of your pupils use their music in the school program, and so legitimately advertise the fact that they are musically well taught? Have you ever asked if piano solos are permitted on special days at school, and seen to it that if any children played, your pupils were among them? Can you tell if there is a school orchestra that some older girl might accompany, or a chance to play for marching that might be just the incentive for the boy who is a problem? Are you sure that your pupils ask their school teachers to attend the recitals in which they appear? Parents often ask a teacher whose opinion they value, to recommend some one in the musical profession.

What About Reports?

Do you ask about reports, for your own satisfaction? They may prove that if John can get excellent in three subjects, good in four, and good in effort and conduct, he can surely achieve creditable results in music with proper work on his part.

Do you link the great masters with their distinguished historical contemporaries? Do gavotte and minuet call to your pupils' minds visions of courtly or colonial periods? How clearly do they realize that certain solos are typical dances or tone pictures of the countries their geographies present? Have you shown them pictures of peasants in native costume, ready for these dances?

Do you know exactly what hour ends school for the day, whether it is a private school that sees its flock departing in limousines at one-thirty, or public school, where the eager, pent-up crowd tumbles out into the grateful and all-too-short freedom at three-thirty? Do you ask what are the school requirements in home work, so that adding this to your other knowledge, you may justly determine the amount of work to require and insist upon?

Have you ever compared, in the privacy of your own thoughts, the report marks given you by children of the same age and grade, and found that the teacher at school and yourself could unanimously take certain pupils and thrash them soundly, to their own infinite betterment? All your devoted efforts will not make even a passable player of Sue who reports with the utmost composure month after month, "I got fair for general standing, again, same as last time."

In the near future, credits for outside music study will be given in High Schools, and some of the pupils with talent and splendid capacities will be free to devote a fair amount of time to music. They will be looking for well-prepared and progressive teachers.

Could you define the term "project problem method," that is on every educator's tongue, and apply it to your own work?

Have you sensed the fact that public school music is being brought to a state of coherence and inestimable worth before undreamed, and that your pupils, accustomed to a wide-awake teacher in school and a trained supervisor in music must not come to your studio and find a dull, uninformed person who knows nothing of modern pedagogy, or the pulsing world beyond the studio door?

In an intelligent insight into the pupil's work in school lies a great help to your true estimate of that pupil, and an understanding of his needs. Only when you really know your pupil are you dealing with him fairly. That which you can give him will enrich his whole experience, and the broadest, quickest, best way to reach each child must be found. Are you alert? Do you know your pupil?



Thurlow Lieurance
(An Authentic Biography)

Born at Oskaloosa, Iowa, March 21, 1880, father a physician. He has no Indian ancestry. His early training as a cornetist was in the local band. He then studied instrumentation under Herman Bellstedt. At the age of 18 he enlisted in the United States Army and became a Bandmaster in the 22d Kansas Regiment; served through the Spanish-American War; saved \$400, and went to the Cincinnati College of Music, where he studied composition under Frank Van der Stucken, W. S. Sterling and piano under Ollie Dickeshied; score reading under Bellstedt and Van der Stucken. When all his money was spent he took a position as chorus man in Savage's Castle Square Opera Company at a salary of \$10 a week. During his two years with them he studied fifty different operas ranging from *Pinafore* to *Tannhauser* and from his meager salary purchased a complete score of every work he had sung. Standing in the wings he reviewed the opera at every performance. Then he became a teacher in a small Kansas town. He next organized the All-American Band which played on the Chautauqua circuits for several seasons. In 1905 the United States Government employed Lieurance to make Indian records at the Crow Reservation where his brother was a physician. His brother married an Indian woman. He made many records which are now kept under seal at the National Museum at Washington. He has made innumerable records which are kept in a great many universities here and abroad. He has visited and made records from a score of different tribes making prolonged stays at different places. Upon one occasion a wagon in which he was riding in the Yellowstone in mid-winter broke down, throwing one companion down a ravine half a mile deep and injuring Lieurance so that together with the consequent freezing, in a temperature of 20 degrees below zero, his legs became crippled for life. This is one of the great sacrifices Mr. Lieurance has made to preserve Indian music. His beautiful songs have had an international success and stand as a foremost achievement in American Indian music. He, together with his gifted wife, have given hundreds of song recitals in all parts of the country.



MRS. THURLOW LIEURANCE (EDNA WOOLLEY)

Training Pupils in Self-criticism

By S. M. Charles

A WISE teacher does not claim the privilege of criticizing the pupils' work exclusively for herself, but trains her young charges to be keen and exacting in finding fault with their playing, so as to be able to apply the proper remedy wherever it may be required.

Do not our pupils often leave us with a hazy notion of what was wrong with the lesson? If the teacher merely calls attention to faults without taking pains to make her meaning clear to the pupil, or to suggest a definite remedy, little is gained. Why not change the tune of: "Your lesson is very bad to-day; you must by all means try to do better," and say: "What do you think about your playing? Is it just as you would like it to be? How could you improve it? What faults ought you to aim to correct?" Such questions will cause the pupil to become conscious of her faults and stimulate her to eradicate them. Too many corrections at one time, however, will tend to confuse and discourage the pupil, especially if given in a carping and fault-finding tone.

Thomas a'Kempis says: "If every year we rooted out one fault, we would soon become perfect men." Let the music pupil apply this to herself, and if she thinks year too long a time for rooting out one fault, she may set about trying to accomplish it in one month. It is evidently true that we cannot overcome our faults unless we are conscious of them; hence the importance of training in self-criticism.

Come Down to the Child's Level

By Ada Mae Hoffreck

MIND should not be left out of the calculations, when trying to teach. So many teachers stake their chances of success on their knowledge of their subject. Of course, mastery of one's subject is very essential; but it is not the whole of a teacher's equipment.

A teacher should know how her pupil's mind is likely to act on a subject. Much may be learned by trying to recall her own feelings when she was a child; and this will give the teacher a sympathy with students. If memories of your own childish thoughts and ways are fresh and keen, you will not have to make much of an effort to come down to the child's level. You will instantly see things from the point of view of the youngest student.

The mind has its ways of taking in different kinds of knowledge and dealing with them; and like the body, it has an appetite for different varieties of food at different stages of growth. If the teacher knows something of these ways in which the mind learns and what kind and how much, she will have a better chance of choosing the work suitable to each pupil.

In music, as in every other study, each stage of development demands its own kind of instruction. The child of five cannot do the work of the one of ten, with understanding, interest and enjoyment; and neither must you expect the child of ten to show interest or enjoyment in work that they should have been doing at five. Each age brings with it the opportunity for certain kinds of activity, and they will not interchange.

It is the pupil's point of view that counts; for it is by his mental activity that the work must be done. The teacher must arouse the pupil's mind; for it must take in and assimilate that which is presented. The teacher should be able to state clearly why she teaches a certain subject, why she teaches it in a certain way and in a certain order. In preparing a lesson she should see clearly its relation to past and future ones.

Do not demand from a child that which it is incapable of doing at its stage of development and then call it stupid because of its failure. You are the stupid. Just come down to its level and remember how your own mind acted at this pupil's age.

Professor S. S. Laurie once said: "It is, when you think of it, a very daring thing to profess to teach a human being. You are engaged in helping to form the finest, most complex, most subtle thing known to man, viz., a mind. Do you purpose to go on from day to day as your fancy prompts, tinkering here and tinkering there, and seeing what comes of it? Surely not."

ONE hour of concentrated practice with the mind fresh and the body rested is better than four hours of dissipated practice with the mind stale and the body tired.—EMIL SAUER.

Rhythm, the Talisman in Art Song Interpretation

An Interview Secured Expressly for THE ETUDE with

ELENA GERHARDT

Famous Art Song Interpreter

[EDITOR'S NOTE: Elena Gerhardt, one of the most eminent art song interpreters of the times, was born in Leipzig. Her teacher was Marie Hedmond. Arthur Nikisch is given the credit of "discovering" her and developing her great gift for singing the famous "Art Songs." Her debut was in Leipzig, in 1903, Nikisch paying her the extraordinary compliment of accompanying her upon that occasion. She was engaged at once for the Grand Opera, and made sixteen appearances as "Charlotte," in "Werther." The appeal of the art song and oratorio was so great that she decided to devote her life to that branch of musical art. Her many tours on the Continent, in England and in the United States, have made her a great favorite, because of extremely musical and humanistic interpretations, showing dramatic ability of the highest character and a beautiful poetic insight.]

Art Song or Opera?

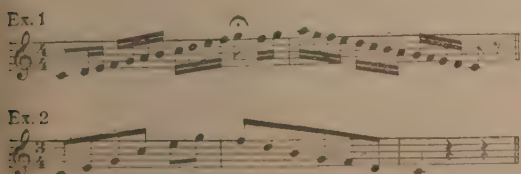
"WHY did I abandon an operatic career for the art song and oratorio? Possibly because the concert platform commands and demands a kind of musicianship which is in itself thrilling. At the conservatorium it was necessary for me to procure a well-rounded musical education as well as vocal training. Therefore I studied with the composers Hanson and Jadassohn with the idea of mastering the essentials of the art of music as well as of singing. Possibly it was this which interested Nikisch when I first sang for him. He abominated triflers in the art. One had to be thorough or nothing at all. However, American audiences who heard that great master conductor realized that (at the same time) there was nothing heavy or stodgy about him. His genius was so fine and so brilliant that every performance that came under his electric baton was absolutely unforgettable. His presence was an inspiration in itself; and his orchestras were simply carried away by his magnetic personality. Back of all this was his wonderful musicianship.

Hurried Preparation a Farce

"But if one is to benefit from the genius of such a man as Nikisch, one must have first of all an instrument, and be able to play upon it. What do I mean by this? Most would-be singers want to sing without having any preliminary drill. They plunge right into opera arias, art songs and oratorios as though they were the normal material with which to make a beginning. Are you surprised when I tell you that for two whole years I was confined almost entirely to exercises such as scales, runs, Concone and Lütgen. Why? To gain control over my instrument. In other words, I was making a voice. The average student imagines that one ought to be content with the handiwork of God in the voice that He has given. Of course, one must have all that. But suppose you were presented with a \$20,000 Stradivarius; that would by no means make you a violinist. Nor could you start your violin study by playing Beethoven concertos. Your Stradivarius would be worthless until you acquired technic. Why under the sun some singers imagine they can sing without acquiring a vocal technic I cannot say. Most vocal technical work is altogether too shallow and insufficient.

Dangerous to Sing Without Technic

"As a matter of fact, it is not safe to sing without a technic. The emotions in singing are so impelling, so deep and so powerful that unless you have the proper technical control, you may easily injure your voice by over-singing. Every vocalist who has a great deal of singing to do knows that the voice must be exercised daily. I practice scales every day for at least a half hour. When I cease to do this my voice slips backward. These scales are always sung very softly. Many people are amazed to hear me do this. They exclaim, "What! Do you do those trifling scales still?" My only reply is to explain that scales and similar vocalizes are my salvation in standing the strain. Here are two of my favorite exercises. These I sing only in the keys that are most comfortable for my voice.



These are to be practiced on every vowel with F before—like fa, fe, fi, fo, fu.

Another very good exercise for the development of an even tone and of tone color is the following: Do - re - me - fa - sol,—to be sung throughout the entire range of the voice—and these syllables are sung in such a way that the consonants are distinct, but no more. That is, I do not emphasize the consonants, but touch them lightly with the vocal organs held in as relaxed a condition as is consistent with good tone-production.

"One could talk volumes about breathing; but volumes have already been written, so what is the use? The main thing about breathing is to get breath control. This comes only with almost interminable practice. One practices until almost able to forget about the breath. The great principle is economy. Most singers use far too much breath. Really very little breath is needed in singing the classics. It is the manipulation of the breath that counts. Beware of teachers who instruct you to breathe in unnatural ways. Your breathing must be comfortable, with the main support from the diaphragm.

The Significance of Rhythm

"The instrumental performer is taught first of all the importance of rhythm. Without an understanding of rhythm no player would be accepted in any great symphony orchestra. The composers of the art songs were all great masters. They knew that rhythm was design in music. Schubert's songs, for instance, can be ruined if they are not sung with the fine rhythm which Schubert himself must have had instinctively in his incomparable genius. Take any Schubert song, such as *The Trout*, *Hark, Hark the Lark*, *The Wanderer*, *To Be Sung on the Waters*. Unless the rhythm, and by rhythm I mean the natural swing of the musical design, is right, the work is ruined, no matter how beautiful the voice. Nikisch was a great stickler for this. With him a triplet was a triplet, it was a crime to alter it in any way. Of course, he played so rhythmically that his rhythms were positively contagious. He used to insist that the understanding of rhythm was at the basis of musicianship, and that the singer must, first of all, study the rhythm as a whole before attempting to interpret a new work.

Working to the Climax

"As I have said, the great satisfaction about singing an art song is in the fact that it was written by a master who sought to accomplish an artistic purpose and knew just how to go about it. He worked for artistic balance, for beauty of melodic line and for a very definite musical and emotional climax. One of the first things which the singer must do, is to locate that climax and examine the roads the composer has employed to attain it. This being discovered, the next step is to see that the rest of the song is subservient to that climax. Many an interpretation is ruined in its effect upon an audience by unduly magnifying some unimportant notes before the real climax is reached. After study and reflection, the student learns to paint with the voice, to keep up the musical interest in a straight line until the climax is attained. In practically all of the great masterpieces the composer has found that the musical climax coincides with that of the poetry. Examine Schubert's *Wanderer* and his *Erkling* and see how astonishing this is. I could name dozens of such instances. In these songs the dramatic climax comes shortly before the end, and the audience is always held spellbound if the songs are properly sung by an artist with skill and fine emotional feeling.

Sing from the Heart

"Notwithstanding all the artistry of the singer, the thing that counts most is sincerity. In other words, the great singers still sing from the heart, and always will.



(C) Nicholas Murray

ELENA GERHARDT

The public is always most sensitive about this. It seems to be able to detect at once whether the artist is sincere or whether the performance is merely a stereotyped exhibition of prowess. Just be yourself, that is all. No matter whether you appear in London, Paris, Berlin, or in some little provincial town, the people are, first of all, human beings. They want to be addressed as human beings with human feelings. This is particularly the case with the art-song interpreter, who stands alone on the concert platform in an evening gown without the glamor of the theater. In opera it is somewhat different, except in modern works. In some of the older operas the music, the words and the action are so artificial that the appeal is one largely of artistry rather than art.

"American audiences have been singularly receptive to the art song singer. They are usually warm in their appreciation, quick in their musical perception and inevitable in their ability to discern whether the singer really means what she is singing or is merely putting on for effect. The singer who tries to fool them may do it once; but there are no return engagements; and return engagements tell the story of the singer's real worth. Americans are acquainted with the music of all modern nations, but there is a strong love for the classics, which is commendable. We can never hear too much of the classics, when they are interpreted properly. The reason why some people profess not to like them is that they have them inadequately rendered by singers or performers who have not had the requisite training, or experience to appreciate their higher meaning.

The Potency of the Classics

"There is a dignity about the classics, combined with a feeling of richness and permanence, which is both restful and inspiring. Look! On that wall you see a Rembrandt, there is a Titian, there is a Franz Hals. These masterly canvases were brought into life over a century ago; but here they are as resplendent as ever in their undying beauty. Think of all the trashy paintings that have perished in this time. Why should we waste our precious moments with things that are as transient as much of the music that is heard one day and forgotten the next, when we have literally great galleries of musical literature costing us no more than the labor of bringing them to life? I wish that students would consider this. Of course, fine songs are written in each decade, which become classics in another fifty or one hundred years. We should sing these good contemporary songs; but let us first of all build up our standard of musical taste by admiration of the classics.

Mark Twain Played the Piano

THE ETUDE in coming issues will be especially rich in voice articles as well as piano and violin articles. Among the most interesting is one by Clara Clemens, (Mrs. Ossip Gabrilowitsch) relating to overcoming nervousness. It also gives a remarkable insight to the musical inclinations of her distinguished father "Mark Twain."

The False and the True in Musical Interpretation

By Carol Sherman

DURING the last fifty years of the past Century, there arose in Germany a philosophical movement that, rushing through the musical literature of its time, made the deep channel of much of our present day criticism. The movement found its finest outburst in the writings of Dr. Edward Hanslick, although it had been moving along smoothly years before this renowned Viennese critic came into prominence. Its tendency was destructive to tradition and sentimentalism alike. In fact, its purpose was to deny that musicians, when composing were assisted by any association of ideas other than the mere musical thoughts in themselves. It contended that music was a distinct faculty that could not well be allied with other faculties. It announced, that pure music should be written solely to delight the mind and not to excite the emotions. It assured us that when music affected our feelings otherwise it was not the music itself that did so but rather the ideas that custom had taught us to associate with it. The blare of the bugle, for instance, was not to be looked upon as martial music but as music that by long association with warlike things raised the picture of uniformed soldiers and battle fields in our minds the moment it was heard.

Musical Realism

Whether the Hanslick movement succeeded in establishing a permanent basis for musical aesthetics or not, it did much good by turning the attention of thinkers to this weighty subject. It is quite possible that Dr. Hanslick's idea was more logical than that of his more fanciful opponents; but it is nevertheless certain that all of our composers have frequently given many indications in their autobiographies that during periods of fecundity they have been deeply moved by a psychic force in which the intellect was but a part. Even our most modern musicians of all schools have given numerous avowals of their debt to the association of poetical ideas during the composition of their greatest works. Wagner, Gounod, Massenet, Dvorák, Saint-Saëns, Grieg, and countless others, agree. It would seem that in their greatest compositions the intellect has been the mere slave of the soul, working automatically and constantly to express some great human experience.

It is not difficult to imagine the fervor, the delight, the ecstasy, the mental supremacy, the enchanting oblivion of the composer at the moment he feels the birth of an immortal musical conception. Let him who believes that it is a cool, calm, mental process read the autobiography of Berlioz, who at times has used words to tell his life story, with almost the same fluency with which he used notes. Wagner's entire musical philosophy revolves about this one point; and the indomitable master becomes more convincing with each succeeding page. It is true that much music has been written that is clearly intellectual but its use is limited to a small and exclusive circle of musical enthusiasts who can look through the symbols into the glorious beyond.

There are those who enjoy the demonstration of a geometrical proposition, who delight in the solution of an algebraic problem, and can see a real beauty in the principle of the logarithm. These mental stimuli some psychologists tell us are almost as grossly sensual as other less reputable pleasures that appeal to other portions of the sensorium. Unfortunately men of ultra-technical training are usually amazed because others of different mental experience fail to see the true significance of the hieroglyphics of the mathematician. Among those of less technical educational advantages unable to translate the concrete symbols of higher thought, and without the mental discipline afforded by their constant company, there exists a tendency to look upon the ardent and excited mathematician in much the same way in which they would look upon a delighted child scrawling meaningless circles in a vain attempt to write.

We are all aware that music was for centuries classed with the mathematical studies, in University curricula. It was a science of symbols as much as was geometry, algebra and astronomy. Many to-day look upon much of the music of such composers as di Lasso, Willaert, Graun and others who contributed to the great stream of musical activity that found its culmination in Bach, as little more than mere symbols wrought together for the purpose of mental or digital exercise and simply indicating to the cultivated listener various other musical conceptions, much as an algebraic formula is a concise method of expressing other quantities. It is possible that Gounod may have had this idea in mind when he wrote his beautiful *Ave Maria* over the first prelude, by Bach. When these compositions are heard in this

light, the delight of the auditor is unsurpassable. Unfortunately, however, to paraphrase one of the expressions of Descartes, in his Principles of Philosophy, "The majority attend to notes, rather than to sounds."

False Conceptions

This very condition besetting the basal concepts of musical interpretation has been brought into our own day with the result of making glorious music meaningless mockery. It is safe to assert that the great majority of musicians, professional and amateur, know music only as a mass of symbols. Let the teacher go to the piano and after striking middle "C" point to the sign for the note upon the printed page and then ask the advanced pupil what the symbol means. In every case, unless the pupil has been previously instructed, he will respond verbally "C" whereas the correct answer would have been for the pupil to have made a vocal tone corresponding to the tone already heard. The note is the symbol of the sound and not of the other symbol that human ingenuity has provided to connect the sound and the musical symbol in the mind. This is simply the besetting sin of symbolic conception without an unmistakable connection with the quantity to be represented. Educators in all other lines of culture are continually striving to make this fact especially prominent. In music it has been almost entirely neglected.

The true function of all creative art is ultimately to assist in the elevation of human society. The joy felt in the sense of participating in this upward movement is none other than that ephemeral psychic condition sometimes called artistic inspiration. We have already dwelt upon the condition of the creator's soul at that divine moment when he draws an immortal work from the crucible of his imagination. We have intimated his ecstatic distraction when he becomes conscious that he has produced a masterpiece that will outlive his very flesh and bones. It is an egotism symbolized but feebly in the loftiest flights of the master-poets. Alas! Alas! with the musician instead of a glorious fresco, a magnificent cast, a radiant canvas or a towering cathedral, he finds his production encased in mere symbols, poor little notes with now and then an indefinite written indication of the mood of the composer. He knows that he is sending his master-work out to a world of pretenders who will read naught but the symbols. He knows only too well the distinction between the false and the true musician and prays for a means of educating posterity by which his work may be spared oblivion.

True Expression

The true interpretation of symbols is after all the means of determining the success or failure of an artist. There are thousands of machines in our streets that can successfully play the mere notes of a composition, but they can never think the sounds. The teacher must impress upon the pupil's mind that notes mean music and that with every note played the mind must think of naught but the sound that found its source in the composer's soul and running through ages, like an underground river at last bursts forth to the sunlight of today, the self-same stream to which the master mind of the creator bade farewell years and years ago. The artist interpreter must not think of ivory keys with levers and hammers attached. His fingers must push down sounds not keys.

This demands technical supremacy and predicates the necessity of memorizing. It is said upon good authority, that Mozart, Beethoven and Brahms have transposed difficult piano concertos, at a moment's notice, to suit certain orchestral requirements. What better illustration could we have of the absolute mastery of the true musician. Unconfined by key he expresses music as only the great voice of the soul can be expressed.

Until the technical difficulties, whether they be of the keyboard of the voice, violin, flute, trumpet, piano or organ, have been mastered completely; until the principles of harmony have been firmly established; until the aesthetic taste has been highly cultivated; until useful historical traditions have become definitely fixed; until all of the foregoing have become as automatic as speech itself; until the artist is done with artifice and consecrated to human art, there can never exist an approach to that sublime moment when the new-born work bursts forth from the composer's soul. Until this condition is reached the musician is a false prophet, a charlatan, a priest with an empty ritual and an arch-enemy of the highest in art.

Behind the Scenes with Artists

By Harriette Brower

VII

Do Artists Like to Teach?

PERCY GRAINGER is one pianist who confesses to a liking for imparting musical knowledge to others. In speaking of this branch of the artist's activities, he said: "I enjoy teaching immensely; it is such individual work, like conducting, for it is an effort to bring out the meaning of the composer through another medium, another mentality. It is showing others how to express the idea; and this effort makes the whole scheme even more clear and vivid to the artist himself. A true artist-teacher can greatly assist the student, because he is able to show him exactly how certain effects are to be made, provided the pupil is sufficiently advanced to profit by such suggestions.

"As for set methods of piano technic, I do not specially care for them; in fact I avoid them. If they do not make the pupil think for himself, they are only an excuse for laziness, because they do the pupil's thinking for him. After laying a good technical foundation, the student can acquire further technical training in the pieces he studies. No, I am against set rules for technic. If the player wants to play with his hand turned upside down, I dare say he could do it, if he worked at it with the same zeal that he does with the accepted position. This is to say, I believe the artist-teacher should inculcate principles of technical freedom and individuality in every player.

The Auditory Pleasure of Good Bowmanship

By Benj. E. Galpin

WHILE the visual pleasure afforded by a body of violinists is second only to a company of well-drilled soldiers, let us not lose sight of that other truth—the auditory or ear-pleasure of bowing.

A lesson with far-reaching influence may be given by having teacher and pupil occupy adjoining rooms so that they may hear but not see each other play with various bowings. This, of course, follows a short discussion of "Why Bowing is Important" and you will soon discover that most pupils are inclined to make statements which reveal a knowledge of eye pleasure in excess of ear pleasure. They will say: "It looks better to see an orchestra bowing together" and one is not apt to hear anything mentioned concerning either intonation or inflection.

A good question to start the pupil thinking along these lines is: "Can a deaf and dumb man with good eyesight select the best violinists in a symphony orchestra by seeing a motion picture?" or "Can a blind man with a good ear criticize the bowings of a violinist or tell what style of bowing is used?"

Yes, this is true, and an inspiring revelation will come to your young student when he discovers he has the power to detect by ear alone the sounds of different bowings made by his teacher in an adjoining room.

Tricking the Audience

By Sidney Bushell

THE widow of Theodore Thomas recalls his Arrangement for orchestra of Schumann's "Traümerei," ending with muted strings—"piano, pianissimo, pianississimo," as he said. He instructed his violinists, in order to emphasize the effect at the end, to continue drawing their bows across the strings without making a sound. The audience imagined it still heard the sounds floating off to an immeasurable distance, till Thomas broke the spell by quietly laying down his baton.

Possibly it was not very "dignified" to do such a thing; but, as Mrs. Thomas relates, when her husband began to travel with his orchestra, his arrangement of Schumann's exquisitely dreamy little piece created such a sensation with the people everywhere that it might almost be called the cornerstone of his success.

Another thing that Theodore Thomas did in his education of the American public to the best in music was that he did not hesitate to select the best movement of a symphony and play that alone.

A TRUE artist employs his medium as an instrument of expression and he values his own technical skill in the handling of it according to the measure that he is enabled thereby to express himself more effectively.—NOYES.

Musical Fads of Yesterday and To-day

Odd Musical Customs Down the Ages

By ARTHUR ELSON

As it is advisable for both author and reader to know what any given article is about, we start with a definition of the word "fad." It means a "hobby, whim, craze, a custom, or amusement, pursued with an excess of zeal."

Under this definition, the early folksongs were perhaps fads. When the ancient Egyptian farmer sang the popular ditty:

"Thresh for yourselves, O oxen,
Measures for your masters,
Measures for yourselves,"

he may have been animated by excess of zeal; particularly if the Nile floods hadn't come just right in the preceding year and grain was scarce. Then there were those Hebrew acting songs, a sort of combination of camp-meeting and vaudeville effects, in which the children of Israel celebrated some triumph, such as their escape through the Red Sea or the victory over Sisera. The first is the song of Moses and Miriam, and the second is included in Judges. These were often full of a striking vein of satire. Thus, in Exodus XIV, Moses at one point exclaims with fierce sarcasm, "The enemy said, 'I will pursue, I will overtake, I will divide the spoil.'" Then follows the triumphant recital of what really occurred—the loss of the Egyptians in the Red Sea. Similarly in the Song of Deborah and Barak (Judges V), Sisera's mother is made to exclaim, "Have they not sped? Have they not divided the prey?" Meanwhile, Sisera lies dead with a nail in his head, and feels no further interest in any prey. At some point in these songs the people joined in with cheers and applause, and perhaps a short phrase of choral effect. These songs were certainly fads if "excess of zeal" is taken into account.

When Homer composed those ringing hexameters that have made him so unpopular with high-school students, he, too, may have been a victim of a fad. From very early times it was customary for the great leaders to have minstrel in their train. Homer was by no means the only renowned poet of his time, for other minstrels, such as Arctinus and Stasinus carried on similar continued stories, in the form of epic poetry. Between them they completed the *Epic Cycle*, dealing with the entire course of the siege of Troy. There were eight works in this cycle, the two by Homer (*Iliad* and *Odyssey*) being the only ones that have been preserved.

Tone Pictures of the Greeks

In classical Greece, the most marked fad of the tonal art was the development of program music. The large stringed kithara, and even the smaller lyre, were often used in the attempts at tone pictures. One well-known instance is the effort of a musician to picture a storm by means of the lyre. This aroused the ridicule of the wit, Dorian, who stated, "I have heard a better tempest in a pot of boiling water." His criticism has come down to us in the phrase, "A tempest in a tea-pot." On a much larger scale was the tone picture of Apollo's conquest of the Python, in which a huge orchestra gave such pictorial effects as the hissing of the monster, the gnashing of his teeth, and so on.

Rome had her musical fads in even more marked fashion. The Roman fondness for the flute has been well immortalized in a story by B. F. Anstey. The hero, Duilius, as "done the state some service" and is rewarded by being allowed a permanent flute player. At first the owner would strut about proudly, followed by his musician, but finally the perpetual flute accompaniment drove him to extreme measures.

Roman Flute Players

The Roman flute-players were well organized, and their guild became extremely powerful by reason of its monopoly in performances. At one period, when the musicians were shut out of the Temple of Jupiter, where they had previously been given their meals, they went on strike, leaving Rome and proceeding to the neighboring resort of Tibur. As no religious festival could be carried on without them, the Roman people had to placate them at great cost. The Senate therefore sent messengers begging the flute-players to come back. When the latter proved inflexible, the resourceful messengers had a local feast arranged, at which the recalcitrant performers were galed with choice Falernian and other potent wines; and then the liquid refreshment began to show its effects,

the comatose musicians were bundled into chariots and driven back to the city. Their former privileges were restored to them, though afterwards, on one day of each year, they appeared in masks, to show their shame at the inglorious way in which they were brought back.

The Gaditanian Singers

A Roman fad of imperial times consisted of the adulation given to the Gaditanian singers. These vocalists of Gaditania (Cadiz) had the high, sweet voices found in Southern Europe so continuously. But the singers were less fortunate than the flute-players. Instead of having good meals, wine, and other privileges, they were regarded as slaves, and forced to preserve their voices by the strictest hygiene and the most rigorous attention to their physical well-being. One cannot help feeling sorry for them; though a little of their training would do no harm to the over-fed prima donnas and lyric tenors of the present.

The early Christian music offered no especial addities. Starting with congregational singing, in which all joined, the choir developed gradually, just as in Puritan New England, from the grouping together of the better singers. When Christianity became the official Roman religion, the churches contained great organs and the music became an important part of the service. In A. D. 400, or thereabouts, Ambrose, Bishop of Milan, systematized it into four modes based on the old Greek scales, and two centuries later Gregory the Great called for six authentic modes, with six plagal modes derived from them. During all this time there was no staff, and the Romans had not even understood the principle of the octave, having named their notes down through the whole alphabet. The Gregorian chant must have undergone local variations, and we find Charlemagne sending messengers to Rome to bring back the purer style of singing. Certainly the crude fourths and fifths of the Flemish monk, Hucbald (the Organum), showed little of the calm beauty found in whatever old Gregorian music is extant at present. With the introduction of the Fauxbourdon (thirds and sixths) new developments arose and popular music began to diverge from the sacred school.

The music of the Troubadours was more than a fad. It was a melodious popular school, as the many specimens left to us have shown. The Troubadours had many forms of poetry, such as the chanson, the couplet (love song), the sextine (six-line stanzas with the same end words in varying order), the pastorelle, the serenade, the aubade (morning song), the pasquinade (satirizing an enemy), the ballad, and so on. All these had their music of more or less fitting character. The Troubadour school even led to comic opera, for Adam de la Hale composed *Robin et Marion*, in the thirteenth century. Still earlier in that century was composed the famous English chorus, in canon, *Summe is icumen in*. By 1325 we find Jean de Muris, Parisian composer and writer, lamenting the "good old days," a complaint heard in almost every epoch.

Troubadours, Love and Music

Perhaps the "excess of zeal" of the Troubadours appeared in their love affairs, rather than in their music. Thus William Cabestaing, in the castle of Rousillon, loved the chatelaine Margherita. Her lord and master, discovering the affair, stabbed the troubadour, cut out his heart, gave it to the cook to prepare, and had it served to his faithless wife, who ate it under the impression that it was a deer's heart. When told what she had eaten she retorted by saying that the taste was so delicious that she would never spoil it by eating anything more. Her irate husband then pursued her with his sword, but she jumped from the castle walls, preferring to end her life in her own way.

More ideal, if still rather silly, was Geoffrey Rudel's devotion to the Countess of Tripoli. He had never even seen her, and when he finally landed on her shores his excitement was so great that he died of it.

More touching was the devotion of William de la Tour, who loved and married a beautiful girl of low degree. When she died he had her tomb so built that he could open it at will and he would frequently do this and converse with his dead bride as if she were alive. Finally he came to know that she was dead. Even then he

imagined that he could revive her if he said a sufficiently large number of prayers, which he gallantly undertook to do.

Most eccentric of all the Troubadours was Pierre Vidal. Being in love with a lady named Louve de Penatier, and Louve meaning she-wolf, he decided to adopt the rôle of a he-wolf. He clad himself in a wolf skin and had his friends hunt him with dogs, continuing the sport until he was badly lacerated. One fails to see how this could benefit his cause with the lady, unless she desired free advertising.

The Jongleurs, or paid retainers of the Troubadours, were thrown on their own resources when their masters were decimated in the war of the Albigenes. As wandering minstrels, the Jongleurs achieved a precarious living by playing, singing and juggling. Their popular hurdy-gurdy (in which a wheel was rotated and strings pressed against it) has given way to the modern hand-organ.

Crab Canons

In the fifteenth century, the schools of counterpoint began to develop. Dufay, Binchois, Drenthable, and others were active before 1460, and created a school of scientific composition. Then came the Faddists, under the lead of Okeghem, who developed the so-called "Flemish tricks." They wrote crab canons, in which one voice sang a theme forward while a second sang it backward at the same time; they wrote puzzle canons, with cryptic directions for the different voices, and they set so much store on technic and so little on poetic inspiration, that they even set the genealogy of Christ to music. A favorite direction for canons was "out of light, darkness," meaning that the lighter-colored hollow notes (half-notes) were to be taken by the second voice as black (quarter) notes. It is not surprising that these excesses led to a reaction, culminating in Josquin des Prés. That the new school treated technic as a means, and not an end, is shown by Luther's statement, "Josquin rules the notes, while others are ruled by them."

The great Italian festivals held at the courts of the nobility may be regarded as fads, in the sense that men of wealth and position were expected to provide them for distinguished guests. These were of various sorts, always spectacular in scenic effect, but with music varying from contrapuntal effects to a number of attempts at dramatic expression. Their importance lies in the fact that opera and oratorio developed from them. For a full account of these early dramatic experiments, the reader is referred to W. J. Henderson's excellent book, "Fore-runners of Italian Opera."

Early Imitation Music

The advent of soloists on the organ, and on the primitive precursors of the piano, led to an evident demand for little tone-pictures. These found their best expression in the works of the great Couperin and his school, whose program effects were always expressed in charming and graceful music. These pictures were often full of humor. The organist, Froberger, for example, after being wrecked in the Channel and rescued on the English side, wrote a tone-picture of the trip, with suggestions of waves and seasickness and various other trials. Rameau's little tone-picture, "La Poule" (The Hen), can be used to amuse a class of pupils. It should be played first with no title, letting each hearer record his idea of the picture intended. Then it may be repeated with the title; and this time the cluckings will be plainly evident.

A Higher Musical Taste

Modern program pieces show less of art than the early works described above, and in many cases they descend to the most meretricious effects. To-day public taste has reached a higher level, but in a past generation such tonal descriptions as *The Awakening of the Lion*, vied in popularity with the exaggerated sentiment of *The Maiden's Prayer*. A favorite form of such tone-pictures consisted of battle pieces, and even Beethoven thought it not beneath his dignity to compose *The Battle of Vittoria*. Other composers celebrated Prague, Rossbach, and various battlefields, with martial music, rattle of musketry, boom of cannons, cries of the wounded, and other graphic details.

Whenever opera grew into a fad, it seems to have crystallized into conventional forms that prevented its artistic development. Such was the case with Handel's operas. Their conventional arias, duos and recitatives were molded in such a stereotyped form that one of these operas was much like another, and none of them has survived as stage works. Yet in their day they were acclaimed with tremendous applause. The adulation given to the singers made the prima donnas rather self-assertive, as shown by Cuzzoni's last-minute refusal to sing, until Handel forced her to change her mind by threatening to drop her from a window. The costume of the heroine in *Rodelinda* was adopted throughout England as a "national uniform of youth and beauty." But now, though some numbers have survived as great solos, no one ever thinks of reviving a Handel opera, even as a curiosity.

The tragedies of Rossini and his school show the same tendency toward artificiality, the same "writing down" to a public standard that was rather low. The comedies of these composers are still delightful, but in *opera seria* they introduced many conventionalities that seem ridiculous at present. The soprano was always persecuted, and often driven crazy. Whenever she lost her reason, the madder she grew, the better she sang. The tenor was always the hero, the bass always a villain. The music was not intended to heighten the emotion of the words, but consisted merely of lyrical sweetmeats. It is strange that the composers were content with these conditions. Rossini rose to greater heights when Parisian standards led him to compose *William Tell*, and Donizetti's comedies are masterpieces of proper musical expression. Yet in tragedy they failed to reach any real dramatic standards. The celebrated *Sextet from Lucia* may serve as an example, the words being an outburst of tragic intensity, while the music is a mellifluous trifle that has had its calm and peaceful measures reproduced on every hand-organ.

Among the solo instruments, trumpet playing was quite a fad in medieval and early modern times in Germany. Nearly all our orchestral instruments have been improved in recent times or have had their technic developed to new standards. The trumpet, however, is an exception. Trumpet passages from the time of Bach's youth and earlier, are of a florid brilliancy that is almost impossible to reproduce today. Probably a smaller and more flexible trumpet, called the Clarino, was responsible for the performance of these passages. The early prominence of the instrument is reflected by the aria, *The Trumpet Shall Sound*, in Handel's *Messiah*.

A favorite custom of classical times was a contest between two artists who alternated in performance before the same audience. The writer has already described in

THE ETUDE, the encounter between Handel and Scarlatti, after which the latter, who was defeated, would cross himself devoutly whenever Handel's name was mentioned, also the proposed encounter between Bach and Marchand, in which the latter heard the former at practice, lost all hope of victory and decamped for home.

In regard to the lament for the "good old times," started by Jean de Muris, we find that this attitude has been constantly adopted by the conservatives when protesting against progress. Doubtless the Italian contrapuntists used it in protest against the operas of the Florentine Camerati. At a later date, we find Benjamin Franklin indulging in the same complaint. To-day, such has been the progress of modernism, there are few who have not at some time seriously considered what all the cacophony means.

Whatever the ultimate destiny of modernism may be, we are evidently in a period of experiments. Just as the technic of Okeghem laid a foundation for the expressive power of Josquin, so our present researches in odd harmonic effects should ultimately place new materials in the hands of some future tone-master.

An Easy Way to Become a Modernist Composer

It must be confessed, however, that we have no one at present who is a futurist master. Strauss is a logical development from Wagner, Liszt, and a dash of the lesser composer, Nîcodé. Debussy, some say, began as a genius and ended as a talent, and in any case his delicate charm is that of the small genre picture and not the large canvas of broad mastery. No one will be rash enough to say that the outpourings of a Scriabine, a Schoenberg, or a Malipiero, are the finished and crystallized products of a new school. These composers, like many others, are (or were) still "moving about in worlds unrealized." It is certainly the fashion now to try for an advanced style, and much of modernism will thus come under the heading of this article. So diverse are the various modernists and so jumbled their attempts at novelty, that the reader can easily become a modernist himself, if he wishes. Let him sit at the piano with his eyes shut and play various random chords and runs of his own. If he will do this with a due sense of rhythm, we will guarantee that the result will be just as effective as many compositions that have won attention for the radicals. Yet one must not forget that if modernism has become a fad, it is not wholly limited to this. It will not only give the future genius new colors to work with, as indicated above, but it has already enriched the present repertoire with many works of real beauty and definite value. From this we may conclude that a fad is not the worst thing in the world, and that it may sometimes lead to real progress.

The Unthinking Pupil

By May Crawford

"THE hand that follows the intellect can achieve." At the end of a long day, when the pupils drift before us, one by one, do we say savagely and despairingly, "But they have no intellect!" Then comes an uneasy feeling when we realize that hour after hour we have been doing most of the hard work and all of the thinking, thereby dwarfing, instead of expanding, each pupil's thinking power.

Are you guilty? I am. But not to the same extent as before the realization. It takes constant study of the different personalities to determine in what way to present each new problem, in order to keep the mind active—and in no other way will a pupil do satisfactory work.

After all, it is a form of laziness to do the thinking for a pupil instead of finding ways and means of making that particular mind do its own thinking.

Wake up! Wake up!

With you, it is only one irritation in the day's work, but to that young mind the consequences are far-reaching and of life-long importance. Think of it! Stunting a mind for life, perhaps warping a soul, because we are too lazy to find a way to develop that mind or too impatient to aid in its unfolding. And all the time we are working almost beyond endurance; nevertheless, we feel it is easier and quicker to do the thinking for them. However, it is not so for long. Once get them started to thinking for themselves, and progress will be more rapid and nerves less taut.

Begin with the very tiniest child. Instead of explaining carefully and elaborately the grouping of the black keys, ask the child to look at the keyboard and tell you how she thinks we know one key from another, and so on through each successive step. A child may puzzle for some time over the difference between a whole and a half note, but when she discovers it she has worked out something for herself.

With an older pupil who has never realized there is such a thing as thinking in connection with piano playing, begin by creating interest. How? By giving something that will not only be liked, but something that also can be well done. The teacher cannot thrust knowledge in an unwilling mind; so the first step is to put the pupil's mind in a receptive state. Study your pupil. Does she love action? Can she feel? Is she dreamy? Is she huddling over with the joy of living? If the latter, give her something bright and sparkling (Mendelssohn, *Hunting Song*; Moszkowski, *Madrid*; Reger, *Polish Dance*). For the dreamy ones there are nocturnes and serenades (Turner, *Serenade in D♭*; Field, *Nocturne in E♭*; Moszkowski, *Serenata*). When one is crying for "jazz," *Cymbals and Castanets*, by Schmoll, is often a stepping stone. There are those who like that which is different or odd (Rogers, *Witches*; Reinecke, *Mountain Sprite*; Lemont, *Goblin*; Schytte, *Mermaid*). Make an adventure of the new piece. Why begin by showing up all the uninteresting and disagreeable points? For there will be places the pupil will consider uninteresting, and passages the overcoming of which will be difficult, unless sugar-coated.

When once interested, see that the pupil works out each detail for himself. Explain fully how it is to be done, but let the final working out and understanding be the result of his own efforts.

From these small beginnings, gradually lead him intelligently into the realm of beauty, from which there will be no turning back. Make him feel that life will be richer through acquiring these beautiful outpourings from the very depths of strong men's souls. And to feel that if a composition really belongs to us it must be thoroughly studied, thought over, loved and played into our very being. It never belongs to us until it comes with no apparent effort and we are lost in the beauty of it or thrilled by its story.

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The Weak Fingers

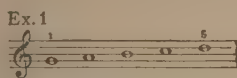
Aside from exercises at the table and keyboard, what can one do to improve the lifting power of the fourth finger? The cords seem to be useless after the finger has been raised about a quarter of an inch. Is this not open to improvement by some treatment of the muscles or cords? Do you believe that a great deal of finger practice for independence, at a table, will eventually produce results with the fourth and fifth equal to the second and third fingers?

You broach here a problem which claimed the attention of most piano teachers through the greater part of the nineteenth century—namely, how to equalize the fingers. Schumann permanently lamed the fourth finger of his right hand by a determined effort to raise it higher. Machines were invented to hold the fingers in an elevated position, and exercises for the "weak fingers" were turned out galore.

The tendency of modern technic is, however, to train each finger to do only what its natural limitations permit, and not to subject it to undue strain in order to force it toward an impossible goal. According to this principle, the burden of the work is placed primarily upon those fingers which are most fitted to sustain it and the less mobile fingers—particularly the fourth—are helped, when it is necessary, by other devices.

Among these auxiliary devices are particularly two—the free action of the hand and the rotation of the forearm. Let me suggest means by which these may be put into action.

Raise your forearm easily over the keyboard so that the hand hangs down almost vertically from the wrist toward the keys. Keep this position for a few seconds, until you realize the perfect limpness of the hand. Then lower the forearm until the fingers rest quietly on the keys:



while the wrist is an inch or so above the level—a position which will insure continued freedom of the hand. Now throw the hand and forearm from the elbow quickly to the right, so that the fifth finger strikes D smartly, and the hand is perpendicular above it, with the thumb on top. Hold D for a second, and then throw the hand quickly to the left, striking G with the thumb. The hand should now be perpendicular in the opposite direction, over the thumb, so that the little finger is uppermost. Rotate again to the right, assuming the first position, and continue rotating to the left and right for some time, until you can do so with the utmost ease.

Having thus practiced the forearm rotation in its most pronounced form, you may apply it to a slow trill between the fourth and fifth fingers, rotating to right and left as before.



Similarly play a slow trill with the fourth and third fingers on C and B.

After mastering the rotatory movements in this exaggerated form, the trills may be gradually quickened and the amount of rotation decreased until the hand is nearly quiet. The principle of rotation should still be present, however, and the hand should throughout retain its perfect looseness from the wrist.

Similar motions should be performed by the left hand, and with other pairs of fingers. All these exercises, by the way, may be performed on a table, although I am one of those who believes that a real piano is the best medium on which to practice piano technic!

I do not mean, moreover, that the above exercises should supplant those for independence of the fingers, such as you suggest. Only do not worry too much about making those things equal which were created unequal!

ONLY by contact with the art of foreign nations does the art of a country gain the individual and separate life which we call nationality.—OSCAR WILDE.

Relax! Relax! Relax!

I am a girl of fifteen and am now working on Rachmaninoff's *Prelude in C Sharp Minor*, but I find I am going to have trouble with the middle part unless I correct a tendency to stiffen up. I have noticed this much lately: If I try to play very loudly or rapidly the muscles in my elbows and wrists stiffen, and the process becomes painful. I have been advised to relax thoroughly; I do so but as soon as I try the part, the same thing happens again.—INQUIRER.

It certainly will do you little good to relax before playing if you fail to relax while playing. My suspicion is that you stiffen up in playing the big chords of the first part of the *Prelude*, and remain so during the middle part.

Let's see how this will work: Before beginning the *Prelude*, hold both hands above the keyboard so that they dangle loosely from the wrist. Then in sounding each note or chord, relax the hand and arm instantly when the tone is heard retaining only just enough pressure to keep the keys down, if the notes are to be sustained. It may even be well at first to raise the arm above the keys, letting the hand hang loosely again for a few seconds after each tone is sounded. Remember that the surest way to acquire stiffness is to press hard on the keys after they are sounded. Keep relaxed, therefore, just as much as possible.

Now, in tackling the second part, where the right hand plays rapid triplets, try this process, practicing at first with the right hand alone:

Lay the hand loosely on the keys, with the upper side of hand and arm about level. Now play the notes slowly, giving about a second of time to each. In sounding each note, raise the finger—kept firm and curved—a little above the key, and, as the finger descends, let the wrist-end of the hand jump up so that the following position is assumed:



The wrist then sinks back to its former position. You are now using the *hand touch*, the essence of which is the reaction of the hand against the wrist, as just shown.

As the speed increases, this reaction becomes less evident, so that the upward jump of the wrist is scarcely perceptible; but the same condition should prevail, and, however rapidly you play, you should have a continual sense of freedom at the wrist.

Let me caution you, too, to beware of forcing the tone. Play softly and quietly until you are sure of the looseness of the wrist; and do not at any time play so heavily that the wrist stiffens. Do not let any number of *f's*, double *f's* or even triple *f's* scare you out of that fundamental ease and self-command which is the attribute of the true artist.

Sight Reading Again

I have a pupil of seventeen who, notwithstanding her beautiful playing of prepared work, has difficulty in playing third grade music in D and A, sharps being left out. Any suggestion as to what course to pursue, or what text books to buy, will be invaluable.—S. K.

If your pupil studies her regular work with accuracy and care, I should not worry too much about her sight-reading, which is merely a question of routine practice. Give her some standard collection of moderately easy music, such as Köhler's *Sonatina Album* or *Sonatinas, New and Modern* (Presser edition, Nos. 49 and 271). Assign certain pages—perhaps five or six for sight-reading each week, and insist on her playing a section of these in perfect time, without stopping for mistakes, each day. Also, encourage her to read duets, and spend a part of each lesson in duet practice. She needs daily experience and exercise, just as one does when learning a foreign language.

If your pupil disregards the signature, try requiring her to draw a circle about each note in a piece that would be affected by it. If there are three sharps in the signature, for instance, let her circle each F, C, and G. In this way she will cultivate the habit of paying proper attention to these details.

College Boys and Music

How can college boys become interested in music who are engaged nearly every hour in regular college work? Two of my young men pupils are beginners. What can I give them of a tuneful nature? Can you give me some general suggestions as to how to teach boys?—M. T.

Practical music in a college furnishes many difficult problems owing to the limited time which can be devoted to it, and to its continual conflict with the more deeply rooted college studies. I believe that there is little use in attempting to teach piano to a college student unless he is warmly interested in the subject. Even then, it will take much tact and patience on your part to keep up his enthusiasm.

Boys like music that is straightforward in structure and of decided rhythm. Marches, minuets, gavottes, and the like, come under this head—and nocturnes, reveries, romances, do not. Emphasize phrase-structure and an obvious accent on each first beat.

Also, boys like to work out their own problems, rather than to follow a teacher's directions continually. Get a boy to work out his own scheme of practice, and he will take some interest in it. Problematic music, too, often appeals to him, such as Bach's *Little Preludes and Fugues* and the *Fifteen Two-part Inventions*.

Generally, too, boys are much slower than girls in acquiring facility of reading and technic. But don't be discouraged, for if a boy once gets really started, he will put a rhythmic pep into his performances that will gladden your heart!

An English Educator's Material

What, in your estimation, is the best way to teach pianoforte touch, especially to beginners? Do you recommend *Child's First Steps*, by Matthay? I have become interested in Matthay's works and have given them some study. In the case of young children, to begin with the larger (arm) movements and to pass gradually to the smaller (finger) movements, seems to accord with the psychology of the child, and appeals to me as feasible.

MR. MATTHAY is preëminent as a piano pedagogue, because he has had the courage to throw overboard the traditional lumber of piano teaching, much of which belongs properly to a by-gone age, in favor of modern scientific principles. He advocates no hard-and-fast "method," but is ready to accept at any time new ideas that are founded on a rational basis.

First in importance, according to his plan, is a careful study of the *inside of the piano*—and especially the relation between hammers and strings. As the real source of tone, this relation should determine the way in which the keys are manipulated.

Proceeding now to the playing apparatus, he insists primarily on the perfect relaxation of hand and arm, because any undue muscular stiffness is a distinct detriment to playing, just as though one tried to play with a string tied around the fingers. Having secured this plasticity, he proceeds to train specifically those muscles which are needed in playing. Here he distinguishes three principal species of touch: the *finger*, *hand* and *arm* touches. The first is produced by the fingers alone, and the second by the fingers united to the hand, which is thrown from the wrist. There are two divisions of the third species: (1) that in which the *forearm* from the elbow is the important factor, and (2), that in which the *full arm*, directed by the shoulder muscles, is employed.

As an important aid in all these touches, Matthay emphasizes the *rotation* of the forearm, from the elbow—one of the most natural of all muscular motions, as is evidenced in the old saying, "as easy as turning your hand over." Properly used, this rotation is a valuable factor in focusing the muscular activity exactly upon its object, and in directing the weight of hand and arm to the best purpose.

MR. MATTHAY's work is distinctly not a beginner's book or instructor, but rather a twenty-one page work, largely text devoted to directions for hand shaping, touch, etc., and is to be used as a guide with some general method or beginner's book giving the regular educational material.—EDITOR.

BRIEF FACTS AND FANCIES

Do you think you know Beethoven's music well? Look up the word "Mandoline" in *Grove's Dictionary*, and you will find a piece written by Beethoven for that instrument which you may not have heard before. He also wrote an *Adagio in E flat* for the same instrument. This mandolin piece, by the way, might make an easy-grade violin solo in the first position, effective as a study piece with an accompaniment for piano that is in reach of many violin teachers.

"Concentration" is an essential in all music study; but too much even of this is not a good thing. We recall to mind the case of a remarkable flute-player who devoted years to acquiring technical proficiency but finally had to give up the instrument just as he was "getting somewhere." He lavished so much attention upon his flute he forgot about his teeth and had to have them all pulled out on account of pyorrhea.

Walking along Grant Avenue in San Francisco's Chinatown recently, we came on a curio shop which displayed in the window a leather brass-bound trunk of curious design, labeled "Jenny Lind's hope-chest." It was used by the great singer when she passed through the city in the early sixties.

The music of the sad sea-waves is likely to have the accompaniment of a bell-quartet in future. Off St. George, Staten Island, a new bell-buoy has been anchored. The buoy has four bells giving a definite chord so that it can be better located by fog-bound mariners. The former bell-buoys of one bell can be heard but there are so many that sound alike that they do not identify their locality very well.

TRUE art ennobles any hall, and earning in a decent way for wife and child is no disgrace—even for an artist.—RICHARD STRAUSS.

MUSIC AND YOUTH

TEACHERS who have pupils of the so-called "dangerous age" of adolescence ought to be interested in the following quotation from Professor G. Stanley Hall's famous book, "The Psychology of Adolescence." It occurs in a chapter on the increase of sense-perceptions—hearing, seeing, feeling, etc.—which comes as childhood is left behind:

"Music, which may have been cultivated much before, now comes to mean unutterable things and acquires new interest. Very often discords, too, become painful to an unutterable degree, and if war, love and religion be the three factors that have cadenced the soul to the rhythm out of which music was born, this is what we should expect at this age, when the ingreatly reinforced. Most of these new instincts which underlie all three are so manifestations are transient in those who do not develop great musical power, but even in these they are often well unfolded for a time.

"Of 556 young people, Lancaster found that 464 had an increased love of music, often amounting to a passion, which, however, soon passed. The curve of this love culminates at fifteen and declines rapidly after sixteen. In many cases 'everything is given up to music for a year or two, and then it is dropped.' Some imagine themselves great musicians and see audiences spell-bound and applauding with waving handkerchiefs. Some purchase instruments and take lessons with enthusiasm for a while, but the spell soon passes. Young children who have been made painfully nervous by music are now filled with rapture by it, and are sometimes easily and deeply moved to tears. There is a new love of rhythm and of melody, a high sense of the possibilities of music as a means of expression, delight in opera, etc."

The Musical Scrap Book

Anything and Everything, as Long as it is Instructive and Interesting

Conducted by A. S. GARBETT

HOW MANY DO YOU KNOW?

FOLLOWING a performance of Saint-Saëns' *Carnaval des Animaux*, by the New York Symphony Orchestra, Mr. Richard Aldrich wrote an erudite article on bird-calls and other animal-sounds suggested in music, which was published in the *New York Times*. How many such pieces can you call to mind? Omitting the historically remote, here are some of those Mr. Aldrich mentions. Are you acquainted with

Claude Daquin's *Coucou*?
The cuckoo and the cock in Bach's clavier *Sonata in D*?
The cuckoo and the quail in Beethoven's *Pastoral Symphony*?
The cuckoo calls in the second act of Humperdinck's *Hansel und Gretel*?
The cuckoo in Mahler's *First Symphony*?
The hen in Rameau's *La Poule*?
The suggestion of the cock-crow in the inflection of *The Evangelist's* voice relating the denial of Peter, in Bach's *Matthew Passion*?
The cock-crow in Saint-Saëns' *Danse Macabre*?
The squawking of the white peacocks in Strauss' *Salome*?
The trilling nightingale in Couperin's *Le Rossignol en Amour*?
The numerous nightingales and other birds in Handel's operas and oratorios, including *Rinaldo*, *L'Allegro*, and *Joshua*?
The "mysoli" bird (whatever that is), in the air *Charmant oiseau*, from David's *La Perle de Bresil*?
The menagerie of birds and beasts in Haydn's *Creation*?

The bird—species unknown—that warbles through Wagner's *Stegfried*?
The birds with which Nedda sings in *Pagliacci*?
The winged creature in Henselt's *If I Were a Bird*?
The horses in Wagner's *Die Walküre*?
The horses in Schubert's *Erl-King*?
The steed of *Mazepa*, in Liszt's symphonic poem of that name?
The jackass in Mendelssohn's *Midsummer Night's Dream Overture*?
The flock of sheep in Strauss' *Don Quixote*?
The toad and the snake in Wagner's *Rheingold*, when Alberich "shows off" to Wotan and Loge—and of course, *Fafner*, the dragon?
The frogs that hop and flies that buzz in Handel's *Israel in Egypt*?
The butterflies in Grieg's *Papillons*?

There are of course many others, and even Mr. Aldrich omits some famous ones—the lark in Schubert's *Hark! Hark! the Lark!*; the fiery, fiery horses in Mendelssohn's *Elijah*; whole flocks of larks, nightingales and thrushes in our popular ballads; the gold fish in one of Debussy's pieces. But the above are enough to go on with. If anybody wants to know about the "mysoli" bird in David's *Perle de Bresil*, our guess is that it is to be found only in the "manzanilla tree," which flourishes exclusively in Meyerbeer's *L'Africaine*.

LLOYD GEORGE AS HYMNOLOGIST

IT must not be forgotten that the oldest example of secular part writing is the English *Sumer is iumen in*, and a lifelong search for similar manuscripts on the part of Richard Terry—now "Sir" Richard—has unearthed many valuable additions, and earned the former Doctor Terry, organist of Westminster Cathedral (Roman Catholic), his knighthood. His recognition, however, is in part due to a long-sustained friendship with Mr. David Lloyd George, the volatile and versatile ex-Premier of England.

Writing of this in the London *Graphic*, Mr. Hannen Swaffer tells us that "it was twenty years ago, or thereabouts, that Terry and Lloyd George first met. Members of a house-party in far-away Northumberland, they started to talk about church-music and the conversation naturally drifted to old Welsh hymn tunes, concerning which Terry discovered, much to his surprise, David Lloyd George was an authority. The old Welsh folksongs had died almost like old English music, except that they were re-

membered by ear and sung by the people on the hills. And Lloyd George, passionately fond of music, and a man with a good baritone voice, had remembered from his boyhood days all sorts of hymn tunes no longer used in the chapels of the towns.

"So Terry and Lloyd George sang hymns, and their friendship was cemented, a friendship which went on unbroken despite Lloyd George's rise to fame. Indeed, when tired and worn out and needing a change, Lloyd George once had Terry as his guest at his Welsh home, and there they sang Welsh hymns together in the evenings.

"And Downing Street on many occasions, became a sort of sing-song, where Dr. Terry would play while the Premier joined in the chorus of old Welsh tunes.

"But those Downing Street concerts will not finish there. For some years now, Mr. Lloyd George, Sir Walford Davies, Sir Richard Terry and Sir Henry Hadow have been working on an anthology of church hymn tunes which they will publish together."

THE "GRADUATION" OF ANTON RUBINSTEIN

As everybody knows, Theodor Leschetizky spent some time in Petrograd, teaching at the Conservatory. Here is an amusing experience related in his memoirs:

"The passport regulations, as everyone knows, have always been severe in Russia. Now Rubinstein, having no diploma from any conservatory, was simply put down as 'A. Rubinstein, son of a merchant.' Strange as it may seem, this insignificant circumstance had been a serious annoyance to the great artist. One day he said to some of his friends, professors at the Conservatory: 'Please look at this abominable thing, my passport. Could anything be worse? Gentlemen, give me an artist's certificate.'

"Highly amused, we nevertheless pretended to take the matter seriously, and informed our world-celebrated comrade that if he wanted a certificate he must earn it, as others did, by taking the prescribed examinations. So we all assembled in the

Conservatory hall, and Rubinstein, not without mock tremulousness, went through the ordeal. Then, after mature deliberation, we decided that the certificate should be awarded, and Dreyshock and I signed the document with due pomp and solemnity, presenting it to our friend."

Rubinstein's anxiety about his passport is easily understood. In his own memoirs he relates more than one unpleasant experience with Russian passport officials arising out of his Jewish ancestry and his unrecognized profession of "artist." He once lost a trunkful of manuscripts that way; a certificate from the official "Royal Conservatory" probably looked more imposing to the stupid customs officers than anything else he could have shown them—including an autographed manuscript of his *Melody in F*; when all is said and done, his best-known work.

WAGNER'S VIEWS ON "FAME"

IMMORTALITY in music comes to so few of us that it is almost comforting to learn that those who are certain of it have their moments of doubt as to its value. Carl Goldmark in his "Memoirs," printed in the Vienna "Neue Freie Presse" and translated for American readers in "The Living Age," gives the following curious anecdote of Wagner which illustrates the point:

"Richard Wagner visited Austria in the early sixties to direct his concerts. He lived in Penzing, close to Vienna, and I lived in the neighboring village, Unter-St. Veit. One evening I was strolling through the country with a book in my hand. It was already dusk. I heard someone calling in the distance and saw two men coming toward me. I thought they were a trifle jolly and sat down on a stone to let them pass. When they came closer I recognized Richard Wagner with one of my acquaintances. It was Wagner who was making all the noise. He objected to the fast time in which a chorus in "Lohengrin" was given in the Vienna representation, and was singing over the part as it should be.

"After I was introduced, we all went to his villa, where he kept complaining about his pecuniary distress. . . . I dislike exceedingly anything that smacks of sentimental posing, and it was a real sympathy which caused me to say: 'But, my honored master, do you find no comfort in the consciousness of your greatness, your immortality?'

"He replied: 'Ah, what does that amount to? What has that to do with the case? Cherubini lay on his death-bed and he did not like it. He didn't want to die. He struggled against it, bewailed his approaching end. When someone reminded Berlioz on his death-bed that he would be immortal, he resented it and exclaimed: 'None of your bad jokes!'

"After that I never tried to console the master."

HOW THE MINNESINGERS LIVED

SINGERS who travel thousands of miles and receive fabulous sums—there are some who do—may be interested in the following account of how they would have prospered in medieval times as Minnesingers. This account is taken from a fascinating volume of *Old German Love Songs*, by F. C. Nicholson.

"They (the Minnesingers) led for the most part a restless and uncertain life, for few of them were fortunate enough to secure a permanent position with a wealthy patron, and failing that, they were forced to travel from one place to another; those of the better class on horseback and generally accompanied by an attendant; those of the lower class on foot. Their principal halts would be made at the courts of the nobles, where they would be likely to find the most sympathetic audiences; indeed, as amusements of any kind were scarce in those days, a singer of any merit could generally count on a welcome and would be hospitably lodged during his stay. Before his departure he would receive a donation of more or less value, generally in the form of money, jewelry or clothing.

"Of course, the professional Minnesinger, whatever his rank, looked for material reward, and, as a rule, demanded it with a great deal of insistency; as liberality was considered one of the cardinal virtues in medieval times, he would have less scruple in urging his audience to practice it, and in fact such petitioning was taken quite as a matter of course and was not looked down upon as begging. He might often, however, remain for a considerable time in one place, especially during the winter, when traveling was almost impossible and when his art would prove doubly acceptable."

THERE is nothing worse than an obstinate adherence to fixed forms.—RICHARD STRAUSS.

MOON DAWN

RUDOLF FRIML

Moderato M.M. ♩ = 108

The musical score for "Moon Dawn" is written for piano and features a variety of musical elements. The piece begins with a tempo of Moderato (M.M. ♩ = 108) and a dynamic of *mf*. The piano part consists of chords and arpeggiated figures, while the melody is primarily in the right hand. The score includes several tempo changes: *poco rit.* (poco ritardando), *a tempo*, *rit.* (ritardando), and *Moderato, piu vivo*. Dynamic markings include *mf*, *p* (piano), and *marcato*. The melody is marked *marcato melody* in the final section. The score is divided into measures by bar lines, and fingerings are indicated by numbers 1-5. The key signature is one sharp (F#), and the time signature is 4/4. The piece concludes with a final chord and a *rit.* marking.

7/8

rit.

accel.

l. h.

r. h.

Tempo I.

rit.

molto rit.

melody marcato

a tempo

marcato

rit.

JACQUELINE

A modern *Intermezzo* in rather free *Gavotte* rhythm. The parallel lines (//) indicate a slight pause such as one might make in taking breath.
Grade 4.

Allegretto grazioso M.M. ♩ = 108

R. S. STOUGHTON

The musical score for "Jacqueline" is written for piano. It begins with a treble and bass staff. The key signature is one flat (F major or D minor). The time signature is 2/4. The tempo is marked "Allegretto grazioso" with a metronome marking of 108 M.M. per minute. The score includes various dynamics: *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), *f* (forte), and *ff* (fortissimo). Articulation includes *stacc.* (staccato), *leggiero, non legato*, and *rall.* (rallentando). The score features several measures with parallel lines (//) indicating a slight pause. The piece concludes with a *D.S.* (Da Segno) section marked with a double bar line and a repeat sign.

GAY AND GRACEFUL

POLKA BRILLANTE

A showy polka, just right for an opening recital number.

RICHARD FERBER

SECONDO

Allegretto M.M. ♩ = 108

Tempo di Polka

f *sfz* *mf* *a tempo* *poco rit.* *Fine* *p* *cresc.* *f* *cresc.* *sfz D.S.*

TRIO *mf* *sempre cresc.* *f*

* From here go to sign § & play to Fine, then play Trio.
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GAY AND GRACEFUL
POLKA BRILLANTE

RICHARD FERBER

PRIMO

Allegretto M. M. ♩ = 108

Tempo di Polka

f *sfz* *mf* *grazioso* *poco rit.* *mf* *Fine* *p* *cresc.* *f* *D.S.* *TRIO* *mf* *mf*

* From here go to sign % & play to Fine, then play Trio.

SECONDO

p *sfz* *mf*

f *mf*

sempre cresc. *D.S.*

WALTZ

A favorite number from the set of waltzes, often heard in recitals in various arrangements, also used for aesthetic dancing.

SECONDO

J. BRAHMS, Op. 39, No. 15

M.M. ♩ = 144

p dolce

poco cresc. *p*

poco cresc.

p

2

mf *sempre cresc.* *D. S. al Fine*

WALTZ

J. BRAHMS, Op. 39, No. 15

PRIMO

M. M. ♩ = 144

p dolce *poco cresc.* *p* *poco cresc.* *p* *dolce*

HARE BELLS

GEORG EGCELING, Op. 212

A well-made and attractive drawing-room piece, such a one as so many delight in playing. Grade 2 $\frac{1}{2}$

Andante M.M. = 72

mp *mf* *f* *mp* *mf* *f* *mp* *f* *ff* *mp* *f* *mp* *rit* *Fine*

Meno mosso *a tempo* *p* *f* *mp* *f* *rit. mp* *p* *mf* *p*

* From here go back to *Trio* and play to *Fine* of *Trio*; then go to the beginning and play to *Fine*.

GEORGE S. SCHULER

Vivo

Tempo di Marcia M. M. $\text{♩} = 126$

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WHEN PIPPA DANCES

HANS AILBOUT

A dainty modern number in *minuet* rhythm, requiring careful phrasing and finished interpretation. Grade 3.

Allegretto M.M. ♩ = 126

The musical score is written for piano and includes the following sections and markings:

- Introduction:** Starts with a piano (*p*) dynamic. The right hand features a melody with fingerings (1, 2, 3, 4, 5) and the left hand provides harmonic support with chords.
- Main Section:** Continues with the piano (*p*) dynamic, then moves to mezzo-forte (*mf*). It includes a crescendo (*cresc.*) and a return to piano (*p*). Fingerings are indicated throughout.
- Trio Section:** Marked *cantabile*. It begins with a new melodic line in the right hand and a more active bass line. A *Ped. simile* instruction is present. The section concludes with a *Fine of Trio* and a *(D.C.)* (Da Capo) instruction.

1 5 2 1 3 4 2 4 5 4 2 1 5 5

f *rit. mp* *a tempo*

D.C.

THOUGHTS AT SUNSET

CHARLES HUARTER

A baritone melody, played almost entirely by the thumb of the right hand. The *legato* is obtained by means of the damper pedal. Grade 4.

Moderato molto espress.

p cantando *mp* *a tempo* *rit.* *p* *cresc.* *ten.*

Ped. simile *Più mosso* *Fine* *dolore* *rall.* *mf* *D.C.*

VIOLETTA

VALE PETITE

HEBERT RALPH WARD

A good teaching or recital piece (not for dancing,) introducing a variety of less conventional figures. Grade 3.

Not too fast M.M. ♩ = 66

The musical score for "Violette Valse Petite" is written for piano and consists of 66 measures. The tempo is marked "Not too fast M.M. ♩ = 66". The key signature has one sharp (F#). The score includes dynamic markings such as *mf*, *f*, *p*, and *cresc.*. The piece concludes with a "Fine" marking. The score is divided into two systems of three staves each. The first system contains measures 1-33, and the second system contains measures 34-66. The score includes various musical figures, including arpeggios, chords, and melodic lines. The piece is marked "a tempo" and "rit." in the second system.

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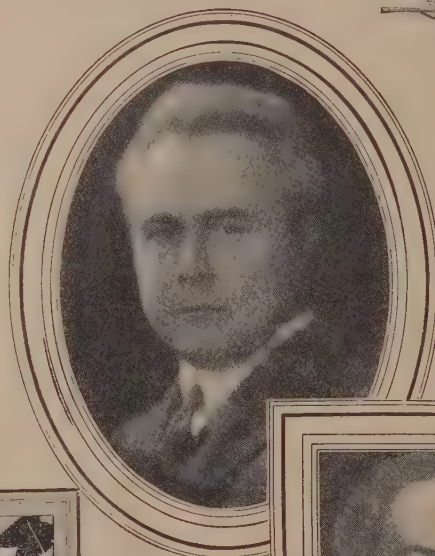
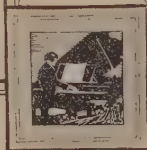
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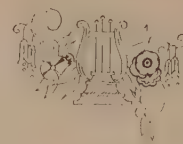
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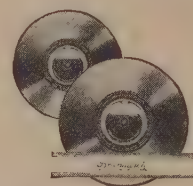


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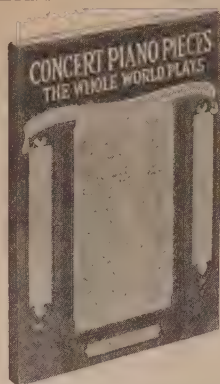
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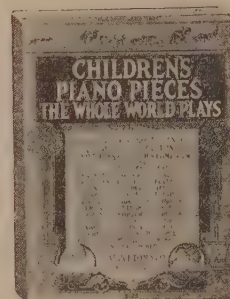
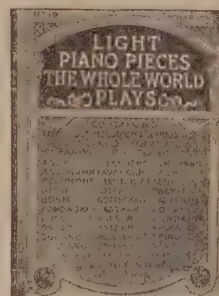
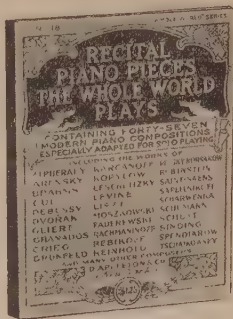
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SERENADE MIGNON

APRIL 1923

Page 255

In modern *Intermezzo* style. To be played lightly and gracefully. Grade 3

HARRY HALE PIKE

Moderato M. M. ♩ = 108

mf *poco rall.* *rit.* *a tempo*

Ped. simile *f* *mf* *leggero* *Fine*

cresc. ** D. S. TRIO* *poco più moderato* *rit.* *mp* *f* *marc.*

cresc. *f* *35* *D. S.* *rall.* *mf*

* From here go back to § and play to *Fine*, then play *Trio*.
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BARCAROLLE

Franz von Blon, (born 1861), chiefly known through his lively marches and lighter orchestral pieces, is here represented by a graceful and elegant drawing room number. Grade 4.

Moderato M. M. ♩ = 50

FRANZ von BLON

The musical score for 'Barcarolle' by Franz von Blon is presented in a two-staff format (treble and bass clef). The piece is in 6/8 time, key of B-flat major, and consists of 46 measures. The tempo is marked 'Moderato' with a metronome marking of 50 beats per minute. The score includes various dynamics and articulations, such as *mf*, *f*, *p*, *p poco ritenuto*, *a tempo*, *rit.*, *p dolce.*, *mf espr.*, and *a tempo*. The piece is divided into two main sections: the first section (measures 1-23) is marked 'Moderato' and the second section (measures 24-46) is marked 'Più tranquillo' with a metronome marking of 46 beats per minute. The score includes a 'string' part in the first system and a 'Ped. simile' marking in the second system. The piece concludes with a 'Ped. simile' marking in the final system.

poco a

poco string. e cresc.

f marc.

marc.

ff

a tempo

Tempo I

grandioso

Ped. simile

Ped. simile

f

mf

pp dolce.

IN THE OLD BARN

DANCE

A gay little jig movement, requiring nimble fingers and precision of rhythm. Grade 2½

M. L. PRESTON

Allegretto M.M. ♩ = 108

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PERFUME

MONTAGUE EWING

An elegant little air de ballet in waltz rhythm. Play with singing tone, not too fast, and in free time. Grade 3.

Lento

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First system: Treble and bass staves with various musical notations including dynamics (*f*), articulation (accents), and fingerings (1, 2, 3, 4, 5).

Second system: Treble and bass staves with musical notations including dynamics (*mf*), articulation (accents), and fingerings (1, 2, 3, 4, 5). The system ends with a *rit.* (ritardando) marking and a *Fine* marking.

Third system: Treble and bass staves with musical notations including dynamics (*mf*), articulation (accents), and fingerings (1, 2, 3, 4, 5). The system ends with a *rit.* (ritardando) marking and a *D.S.* (Da Capo) marking.

Fourth system: Treble and bass staves with musical notations including dynamics (*mf*), articulation (accents), and fingerings (1, 2, 3, 4, 5). The system ends with a *rit.* (ritardando) marking and a *D.S.* (Da Capo) marking.

A SPRING ROUND

H. D. HEWITT

An example of the same theme appearing in either hand. Also a useful study in the minor key. Grade. 2½

Allegro M.M. ♩ = 108

First system: Treble and bass staves with various musical notations including dynamics (*mf*), articulation (accents), and fingerings (1, 2, 3, 4, 5). The system ends with a *Fine* marking.

Second system: Treble and bass staves with various musical notations including dynamics (*mf*), articulation (accents), and fingerings (1, 2, 3, 4, 5). The system ends with a *Fine* marking.

Third system: Treble and bass staves with various musical notations including dynamics (*mf*), articulation (accents), and fingerings (1, 2, 3, 4, 5). The system ends with a *Fine* marking.

Fourth system: Treble and bass staves with various musical notations including dynamics (*mf*), articulation (accents), and fingerings (1, 2, 3, 4, 5). The system ends with a *Fine* marking.

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HENRY TOLHURST

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OLD SCOTCH SONG

[illegible]

ABIDE WITH ME

W. H. MONK

Arr. by HOMER SAMUELS

With accompaniment arranged for solo, as sung by Mme. Amelita Galli-Curci.

Moderato

A - bidewith me: fast fallsthee-ven-tide, The dark-ness deep - ens: Lord,withme a - bide: When oth-er

help - ers fail,and comforts flee, Help of the helpless,O a - bide with me. I need Thy pres - ence

ev - 'ry pass-ing hour; What but Thy grace can foil the tempter's pow'r?

Who like Thy - self my guideand stay can be? Thro' cloud and sun-shine,Lord, a -

bide with me. Hold Thou Thy Cross be - fore my clos-ing eyes; Shine thro' the gloom,and

point me to the skies; Heav'n's morning breaks,and earth's vain shadows flee: In life, in death,O Lord, a - bide with me.

mf

con Ped.

molto legato

ppp

ppp

JOURNEY'S END

WILLIAM HAROLD MARTIN

HERBERT RALPH WARD

Moderato

We travel on an end-less way, it seems, Where shadows fall, and
 clouds obscure the sun; We fol-low For - tune's dim il - lu-sive gleams, And find they are but visions,
 ev - 'ry one. A - down the ways of life we slow-ly pass, Our days in fruit - less
 search we feeb-ly spend, Each day we fear will close the book of life, Before we re-al-ize our journey's end.
 Journey's end, how sweet it sounds, how rest - ful, How glad our hearts at last no more to roam; How light our
 hearts to find a-round the turn - ing, The gleaming, call-ing hap-pi-ness of home.

mf a tempo

We meet and pass some strangers ev-'ry day,

mf *rall. e dim.* *mf a tempo*

In friendship man - y gold-enjoys we find; For kind-ly smiles all help to ease the way,

mf *p*

And sorrows we are glad to leave behind. We reach the cross-roads, read the faded sign, And send a lit - tle

mf *p*

prayer to God a-bove, That He will lead our hearts to take the path That hath its journey's end in

p rall. *mf* *a tempo* *p* *mf* *cresc.*

peace and love. Journey's end, how sweet it sounds, how rest - ful, How glad our hearts at last no more to

rit. e dim. *mf* *p* *mf* *cresc.*

roam; How light our hearts to find a-round the turn - ing, The gleam-ing, call-ing hap-pi-ness of home.

mf *f* *mf* *mf* *a tempo* *l.h.*

GHOST PIPES

Charles O. Roos

THURLOW LIEURANCE

Indian Pipes— little ghost flowers— standing in the dawn light along grass-grown, all-but-forgotten trails. Let us be happy in the Indian Legend and tradition that there are ghost pipes left along the forest ways by Phantom Chiefs who return from long Star Trails in the Moon of Ginseng Berries to hold Council Talks and smoke the Calumets. Could

the soft haze and the dawn-mist that veil the far hills sleeping under Northern skies be other than Ghost smoke from the ghost pipes of these Chiefs who return from the Happy Land far down the blue-deep of the sky, to walk again the trails that they knew in the Witt-i-Wasso— the lost time of long yesterdays?

Moderato **Con moto**

The Night Wind sighs, And trees— are talk-ing; Down grass— grown

trails Ghost War - riors walk-ing, For-got - ten trails dim shapes— are stalk-ing—

Moderato

In the Time of Gin-seng Ber - ries When the smok - y Moon— rides high,

rall. **Maestoso**

Sleeping trails a - wake a - gain— To tread of war-riors pass-ing by— Phan-tom Chiefs from long Star Trails

rall. *facel.* *ff* *pp* *mf*

Allegro **Moderato**

Come to hold great council talks. Dance and smoke the cal - u - mets And fade out when the white— dawn— walks.

cresc. *ff* *colla voce*

Moderato

The sweet Dawn Wind - stirs night - fogs drift-ing; - From out dawn - mist - Far hills - are lift-ing - The spruce - crowned hills The ghost smoke rift-ing.

Sw. - Soft Strings
Gt. - Solo stop
Ped. - with

LA CHANSON

MARY PEARL HOFFMAN

A tuneful slow movement with an ornate finale. A good recital or picture piece.

Ad lib.

Moderato

Gt. Fl. (Trem. ad lib.)

Manual Sw. Trem. *p* *poco rit.* Sw. Str. *mf* Sw. to Ped.

Pedal

Manual *poco rit.* Sw. to Gt.

Pedal Sw. to Gt.

Manual *poco rit.* Sw. to Gt.

Pedal Sw. to Gt.

Manual *poco rit.* Sw. to Gt.

Pedal Sw. to Gt.

mf Sw. Gt. or Ch. Soft Fl. Gt. Sw. to Gt.

Soft Ped

Tempo I. Sw. Str. & Oboe

Coup. off Gt. Fl. or Cl.

Sw. to Ped. *mf*

poco rit. *f*

ff molto rall.

Sw. Strings only *m* *poco cresc.* *mf* rit. e dim.

Sw. to Ped. off

Finger Control

By L. E. Eubanks

To judge by the anatomy of the human hand, observing how the tendons which control the fingers are "tangled," we might infer that Nature did not plan for any considerable individual action of the fingers. When the savage grips his bludgeon, when the frontiersman swings his axe, when the sportsman dips an oar, the fingers act collectively. It is only when we come to the more delicate occupations, games and arts that independent finger action is often required.

Skill on a violin or piano depends largely on this very quality, individual control and strength in the fingers. The insistence of the third and fourth fingers on working together is one of the obstacles that virtually every beginner has to overcome.

Don't overdo the training for strength; it is very easy to stiffen the finger-joints. The fingers of the violinist's left hand have to be strong in the first joint (nearest the end), for stopping. It is quite possible for a person having a generally strong hand, as measured by his "grip," to be comparatively weak in these particular joints. They positively must be strong if the fingers are to "stand" firmly on the strings, instead of lying down from their tips to the first joint. Very little experiment in holding the strings down firmly and then loosely will show anyone the tonal inferiority of the latter method. It is impossible to produce a perfect tone with a stopping finger that "falls down" or has any rotary action.

The first or index finger is usually fairly strong. To the violinist, it is the "anchor" of the left hand in the first position. Instead of being stuck up into the air, as some players hold it, the first finger should regulate and hold to place the other fingers. Keep it *down*, on a string till the music requires its removal. Doing this from the first greatly helps the beginner in using his fourth finger. Ordinarily, the latter when used tends to pull the hand up the finger-board; but controlling the first finger and making it stay down prevents this fault.

The second finger is nearly twice as strong as any of the others, and most of us have our best control in it. It gives but little trouble, if the principles of one's practice are correct.

The third finger is the most troublesome. Though a little stronger than the little

finger, it is less susceptible of control. Beginners learn this very quickly; for when they play in the keys of G and D, as the novice invariably prefers to do, they are required to do the stopping with the third finger. One of the best exercises for third finger control is slow trilling with the second and third fingers, while the other two remain on the strings. Don't try for great height of lift and force of pressure at first. Aim to perfect the "form," stopping with the finger-tip *only*, and making the finger muscles obey your brain's commands promptly. Don't overdo. When you feel your power to isolate the finger's action lessening, quit for the time.

The fourth, the little finger, is the weakest; but on account of its position on the hand it readily lends itself to training. The old time "stunt" of touching the tips of the little and first fingers (or trying to) is good to stretch the tendons and help develop individual control. Also, close the hand, then open out the little finger as far as you can, repeating until it is slightly tired. Do this with each one of your fingers, being careful to keep the others well closed. Do not let any musician or surgeon persuade you to have a tendon cut; it means serious and unnecessary risk. Rational exercise will develop normal strength and control.

Playing is the best exercise for a musician's fingers. Supplemental movements are of value, since they use the muscles in some slightly different positions, and afford a change of work; but naturally, practice of a thing itself is the best training for that thing. Be certain you are placing the fingers correctly, then practice scales, arpeggios, everything that will help you to gain control of that left hand.

One of the best ways to prevent the habit of raising a finger unnecessarily is to underline some passage (playing in the first position) where the finger is to remain down for some time, then keep your thought on that line.

I have spoken of the value of strong pressure. The accomplished violinist measures pressure "instinctively," but the novice has to make a point of "bearing down," has to attend to it consciously, until his subconscious mind "gets the idea."

That First Piece

By Ethel Abbott

In the teaching of pieces to beginners, several factors should have careful consideration:

1. The size of the child's hand,
2. The flexibility of the child's hand,
3. The musical development of the child,
4. The special teaching points in the piece, which should be correlated with the technic or studies, or both.

Many teachers feel that if a piece is easy or simple looking, it is ready to be taught to children. Nothing could be further from the truth than this. Good teaching pieces for the Elementary Grades are not plentiful, even now, when the need is realized, and composers are struggling to fill that need.

What are the points one should look for, then, in desirable teaching pieces for Elementary Grades?

1. They should be fairly short.
2. They should contain interesting melody and harmony, distributed between the two hands; or having melody only in one hand, the accompaniment in the other hand, simple chords and easy stretches, simple rhythms, no octaves, no arpeggios, no long scale passages, and

little, if any, staccato or portamento or pedal, at least in the first grade pieces.

The first pieces should inculcate the principles of legato touch, melody playing and simple accompaniment, nothing more. A duet or a sonatina may occasionally be used, especially if the child tires of pieces. Duets stimulate reading in both clefs. The sonatina opens up the fascinating discussion of form and gives the child an opportunity to listen with intelligence to all music he hears.

It is a good plan to alternate sharps with flats, gay pieces with grave ones, major with minor, and duple time with triple; even, occasionally, legato with staccato. This latter would come in the second or the last half of the first year, with the brightest pupils only, of course. The nimble-fingered child learns poise if he studies something in slow tempo with chords, or a piece of the Lullaby type. The child with the clumsy hand learns much from a piece with a tilting rhythmic idea, such as the *Hunting Song* type. The child with apparently little imagination becomes awakened through the agency of a descriptive piece. From this beginning, the musical perception becomes more acute, and enjoyment of practice ensues, so that interest and curiosity do the rest.



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Getting the Voice Placed

By J. Vernal Clarke

THIS brief article does not pose as a learned treatise by an authority nor does it seek in any way to lock horns with the lords and ladies of the musical world. It merely endeavors to give a method employed by one teacher on one pupil who after several years of lessons had still neither developed the head-tone nor had his voice correctly placed.

It has long been known, no doubt, and noticed as well by students, that there is a strong expulsion of breath through the nose when the letter "K" is pronounced. There is also a throbbing felt in both the inferior and superior maxillary, or upper and lower jaw. If the word "kay," which is the letter "K," is sounded and held in the form of humming with the lips parted, the throbbing sensation is more distinct. If "kay" is said and the lips closed and the humming of "kay" continued, it will be found that the lips tickle. Many teachers have said that when the lips tickle in humming the voice is correctly placed, or at least the hum is correctly placed, because at first the voice may not follow with the hum and stay there, but be inclined to drop back again into gutturals and throatiness, so common to singers in the early learning stage. It is this throatiness which causes so much hoarseness and throat troubles at this stage also.

Now, if the "kay" is said normally and then the lips closed and "kay" said again, the throwing forward of the voice is even more apparent. It will be hard at first to say "kay" with lips closed; at any time it will be a sort of a grunt or hum, and an explosive one at that—the more explosive, the better at first. If "kay" is said naturally at first and then the saying with closed lips is tried, it will be easier, however. If after the first explosive "kay," the sound is continued in a hum, it will be found that the hum will be far clearer than ever before, also more resonant and musical. In time with this exercise the same qualities will be imparted with the singing and speaking voice.

Any student of voice who is finding difficulty with voice placing or with attaining the proper resonance, would do well to use this exercise in addition to the others provided by the instructor. Practiced faithfully it will undoubtedly do the same good that it did for the pupil of the teacher mentioned in a previous paragraph. In this particular case, the exercise brought the voice to the proper place, developed splendid resonance qualities and is making a high operatic baritone out of what was formerly a rather half-hearted second-bass.

The exercise has served to "open" up the voice of this man so that whereas before he reached "E" only with difficulty and a straining of muscles and voice, he now reaches "G" with ease, and on occasion takes A flat and even "A." Of course, practice is required. Any music student knows that and the exercise suggested should not displace but only be in addition to others given by the instructor. In singing the scale or exercises, the "K" used in place of the other consonants before the vowels has also been found a big help towards keeping the voice forward.

Selection of Pieces

By E. L. Winn

No teacher should enter the profession who has not a wide repertoire! Select works of the best composers, not concert pieces alone, but pieces intelligible to pupils. It is an offence to art to teach pieces too advanced. Many people take up teaching who are not properly qualified. I do not believe in teaching virtuosi works to amateurs.

The Singer's Etude

Edited by Vocal Experts

It is the Ambition of THE ETUDE to Make This Voice Department

"A Vocalist's Magazine Complete in Itself"

What Is Good Singing?

By W. J. Henderson

The following interesting article is printed in part through the courtesy of "The Outlook."

IF you observe the character of the demonstrations made by the audiences which attend the operatic performances at the Metropolitan Opera House, you will probably arrive at the conclusion that the essentials of good singing are loudness of tone and ability to emit sounds of unusually acute pitch. Yet it is only a few years since thousands hung upon the purely musical delivery of Mme. Sembrich, or listened with delight to the stream of liquid melody from the lips of Mme. Melba. And still a little later Carnegie Hall used to be crowded whenever the former gave one of her incomparable song recitals, in which the highest and lasting ideals of good singing were exemplified. For the true definition of good singing makes it the art of interpreting text by the musical tones of the human voice.

The Need of the Beautiful

The necessity of interpretation is too often forgotten. The need of beautiful tone never is, but the public at times acquire vitiated taste in regard to beauty. However, it is conceded that if singing is to be good, the tones must be beautiful, for the materials of artistic expression should always be beautiful. False ideals of art often prevail, and we have pictures, sculptures, and poems on revolting and ugly themes. But the artist's palette, the sculptor's marble, and the poet's vocabulary may still retain their native glory. You cannot make great statues of mire, great pictures with dirty water, nor great songs with raucous sounds. So that we are brought back to the conception of singing formed by the early Italian masters of the seventeenth century. Their vocal ideals were beautiful quality of tones, similarity of quality throughout the range of the voice, flawless smoothness and elegance in delivery, flexibility and agility, and power. These items are enumerated in something closely approaching the order of their importance. Power is placed last, because in all the great periods of vocal art it has been the least esteemed of all the vocal equipment.

The translation of sounds into sense requires the use of words, and these must go hand in hand with the beautiful tone without marring it. Therefore, together with tone quality, we need what is loosely called among singers, diction. The traits of this are perfect pronunciation of the vowels, perfect articulation of the consonants, and textual phraseology, or word phrasing, which shall bring out fully the sense of the words, and at the same time not mar the symmetry of the musical phrase. Too many singers consider only the musical phrase, and, indeed, composers often construct their musical phrases so that the textual phrase cannot be kept intact.

When you go to the opera you hear a vast amount of ugly tone, sometimes shrieking, sometimes growling, sometimes

almost barking. The plea in extenuation is that dramatic utterance demands these things. The fact that the passionate eloquence of the orchestra never requires barks on the trombone, quacks on the clarinet, or squeals on the violin, does not occur to those who make this plea, nor do they note the pregnant fact that there is nothing on the printed page of the score to indicate the delivery of anything but musical tones. The truth is that when we employ the human voice as a musical medium it must produce only musical tones. Bad tone is abnormal. It obtrudes upon the hearer a disturbing element; it distracts his attention from the musical thought to the instrument uttering it. The voice is an instrument of expression. Its office is not to draw our attention away from the music to itself, either by a parade of skill or by deficiency in natural beauty.

The tones should surround and enwrap the hearer in an atmosphere of pure human influence. This atmosphere is alive with the vibrations of a living human instrument, acting not only under, but in the highest and most glorifying union with, human intelligence, emotion and spiritual aspiration. It is the living element in singing, its enfolding of the hearer in the actual product of the body and soul of the musician, that raises this art above all other music in the potency of its influence on the listener.

The Ultimate Object of Technic

Now, if you should be privileged to sit among a company of singers engaged in a discussion of their art, you would learn that they apparently regard beauty of tone as the only desideratum. How to produce tones the best way is their endless theme, upon which they make a thousand variations. This is because the ultimate object of all musical technic is the production of beautiful, warm, vitalizing tone under no matter what difficult conditions. The violinist and the pianist seek for such tone just as assiduously as the singer. The witchery of Paderewski's piano playing was that, no matter how rapid the flight of his fingers, he always made the piano sing.

Equality throughout the scale is essential to the perfection of a beautiful voice. It preserves the identity of the organ. A clarinet does not at any time sound like an oboe. It is all unmistakably clarinet in tone from the bottom to the top of its scale. The English horn, the contralto of the oboe, does not merely extend the oboe scale downwards; it has its own characteristic quality. It is not a lowered soprano, but a genuine contralto. A voice should be all one voice. Sophia Scalchi, famous contralto of forty years ago, rejoiced in the possession of four distinct registers or qualities of tone. Her celebrity was gained by other excellences which triumphed over the defects in her scale. Mme. Melba, on the other hand, had a perfectly equalized voice. Its scale was like that of a fine piano.

Flexibility, in vocal terminology, means the power of the voice to increase or diminish its force easily and through a hundred different degrees. This power is the very essence of expression. It is not the only means, indeed, but the one without which the others are almost certain to fail. It is the twin sister of emphasis in reading. It enlivens the rhythm of singing by enabling the artist to impart to it an endless variety of accent. Also, it is one of the features of singing most neglected, especially at the opera, where there are as a rule two kinds of dynamics, very soft and very loud, mostly the latter. When Maurel used to sing *Iago* in Verdi's "Otello," he always made the deepest impression in the entire opera by his half-whispered narration to Otello of Cassio's dream. He did not utter a single loud sound, but, singing *sotto voce*, imparted such amazing intensity of expression by his subtlety of accent that he achieved a veritable dramatic triumph. How Sembrich used to thrill us with the last few measures in "Der Nussbaum," which she murmured in the most delicately accented manner. Such singers had acquired a perfect flexibility of voice.

Agility is quite another matter. Its meaning is obvious, but its significance not rightly understood. It does not necessarily mean the power to deliver passages at an astonishing speed. Its greater value lies in its gift of the power to utter tones with perfect freedom and smoothness. It may astonish the reader to learn that a vast majority of the public singers of to-day cannot correctly sing a simple scale. For the matter of that, more than half the pianists cannot play one, except very slowly. To sing simple scales fluently and smoothly is one of the fundamental requisites of a vocalist's equipment. But in these days of haste, students are unwilling to give sufficient time to purely technical preparation.

Why We Should Sing the Master Songs

By Nelson Illingworth

To know is to love the Master Songs. And loving, who can not sing them, revealing more in their beautiful joys and consolations as our devotion increases? For here is the very temple of music, in truth—Chamber Music. Chamber, where heart may speak to heart in intimate truth.

I love them because they have meant much to me, ah, so much. And being so to one, they will be to all. For in what are we different? Under our trappings, all hearts beat to the same fundamental rhythm of human sympathy. While as Emerson so beautifully says, "To believe that which is true for you in your private heart is true for all men—that is genius." Have not Schubert, Schumann, Franz, Brahms, and all the other great hosts of the song world made this manifest? In voicing their yearnings, hopes and inward state, which they as units of the whole felt, they spoke for all; and we as part of the whole respond with delight when we do but hear.

The eternal rhythm of human sympathy, expressed by these rare souls, consoles their fellow-beings in travail, not alone of yesterday, and to-day, but forever. And when we would think of this vast wealth of expression, this well-nigh sacred pouring out of that which we in our inner beings hold dear, by these true democrats who would assuage all by communion in art; we can but voice our thanksgiving by sharing with others less fortunately disposed than ourselves in not already having that which we now cherish.

The Unlimited Wealth of Song

And what a wealth is here! As Schiller and Beethoven so beautifully say in the *Ninth Symphony*, "A kiss for all." Fulfillment for whatever need. Schubert, with his lofty idealism, glowing with a

human love that embraces all. Schumann, with a more personal yearning, singing always in poetic fancy. Franz, ah, one would feel that here was the very kernel of song; almost a heart within a heart; rich and warmly throbbing. Brahms, in his sanctuary, gently but ever-leading to a philosophy beautiful and serene. Wolf in surging emotion, picturing with titanic psychology and impetuous fervor, all, from faintest breathings to enveloping volumes. Grieg, who with such gentle charm leads us into realms of dreams and fancies wherein all would fain dwell. All, all, for all is here. Our every need fulfilled. Could art have been more faithfully served?

The Sustained Flights

Then think of the wonderful journeyings when we are borne away by the exquisite song cycle. The most ethereal *To the Dis- tant Beloved*, hearing which is to glow with delight with this so pure soul. Then the lovely *Miller Maid*. The *Swan Songs*, whose parting heart throbs echo in us of this fate so sad and yet so beauti-

ful. The *Poet's Love*, with its tender yearning and despairing lament. The ex- quisite and deeply touching humility of the *Woman's Life and Love*. The wild *Gypsy Songs*, with their barbaric rhythm and great canvases of emotion. The lovely *Songs of the Reeds* that will forever rustle. The *Love's Confession*, that pul- sates to its final acclaim of "Ah, how pleas- ant 'tis to love," as truly to-day as it did nearly three hundred years ago. And that veritable avalanche of human emotion, that toils in agony of unrequited love through its night of hell to final resignation, vide, *The Winter Journey*. Oh, what a yearn- ing is here! What a travail! In all art is there anything more ineffably sad, and covering a wider range of emotion than this mighty monument bequeathed to the realm of song?

Ah, this wonderful inheritance of all. Let us not be found wanting to seize and incorporate it into our lives. Come, that we may sing from our hearts these divine voicings that are the very manna of life and art!

Yodeling in the Alps

By Amy V. Litteljohn

ONE of the peculiarities of this pic- turesque method of singing is that it cracks and ruins the voice for pure singing of legitimate music. The constant chang- ing from chest to head tones and reversing, so prettily and skilfully done by the cow- herds in the various cantons of Switzer- land, spoils the natural voice and renders it incapable of rendering natural song.

The traveler through Switzerland always pauses and listens with delight, however, when his path through the hills and moun- tains takes him near the melodious chant- ing and humming of the shepherd or cowherd who minds his animals on the mountain-side while amusing himself with a yodeling melody.

The yodel is never taught, and there is no method of learning it. It is no regular school of music, and yet a Swiss can im- provise all day, constantly changing and forming new harmonies and melodies as his moods change. One of the best yodel- ers I have ever heard was a six-year-old Swiss boy in the French part of Switzer- land.

The children seem to be born with yodel- ing voices. Without instruction or teaching from anyone, they develop a natural apti- tude for making harmonious improvisa- tions. Left alone, they are never lonesome, for they keep themselves company by their

voices. Their ears are their only tuning forks, and they pick up the process used by their elders without a self-conscious attempt to learn it.

Although yodelers are found in all the Swiss Alps, a considerable number of good ones live in the Canton de Berne, the Canton de Vaud, in French Switzerland, and practically all of German Switzerland. The yodeling solo is delightful in itself, but when three or four good voices get together in one of the little wooden chalets, the effect is a marvelous blend and har- mony, the improvising never conflicting with the singing.

There seem to be no regular syllables for yodeling, each singer varying in tune and tone according to his natural bent, but all in accord and rhythm. Some of the more serious patriotic songs of these hard mountaineer folk provide in the refrain for a measure or two of yodeling at intervals, and attempt to indicate the yodel, but there appear to be no compositions among these mountain folk for yodeling.

One is somewhat disappointed, however, when one of these people attempts a song, or composition of a more serious nature, as the general rule is that the voice breaks and cracks and contains many rough spots that cannot be smoothed over, due to the broken range of the yodel.

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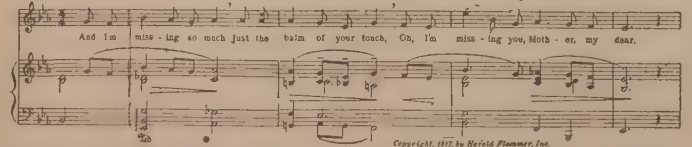
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The
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WAGNER HARROLD

As a means of contributing to the development of interest in opera, for many years Mr. James Francis Cooke, editor of "The Etude," has prepared, gratuitously, program notes for the production given in Philadelphia by The Metropolitan Opera Company of New York. These have been reprinted extensively in programs and periodicals at home and abroad. Believing that our readers may have a desire to be refreshed or informed upon certain aspects of the popular grand operas, these historical and interpretative notes on several of them will be reproduced in "The Etude." The opera stories have been written by Edward Ellsworth Hipsher, assistant editor.

Wagner's "Parsifal"

THE average music lover, in thinking of the works of Richard Wagner, assumes that his "Parsifal," produced at the age of sixty-nine, as the last of a long series of magnificent contributions to musical dramatic art, is consequently his greatest musical work. Musicians, however, will never be able to settle the matter in their own minds, some contending for "The Mastersingers of Nuremberg," others for "Tristan und Isolde," others for "Die Walküre," and still others for "Lohengrin" and "Tannhäuser," because of the wonderfully exuberant melodies of the youthful Wagner, thrilled with the first glorious steps in his great artistic adventure.

The marvel of "Parsifal" is that, notwithstanding the fact that the composer was verging upon the Biblical three-score years and ten, the work shows astonishing virility, as well as maturity. Like Verdi's "Falstaff," produced when the composer was eighty, there are innumerable passages which have all the spirit and spontaneity of young manhood.

"Parsifal" called by the composer a *Bühnenweihfestspiel* (Dedicated Festival Play), was written for Wagner's crowning achievement, the Festival Theater, at Bayreuth. The poem itself, a work of notable literary importance and epic dimensions, was first published in 1877. The music was not completed until 1879, and the first performance took place before a notable assemblage of prominent men of art, science and letters, as well as the customary royal ornaments, on July 28, 1882. For twenty-one years the work was confined to the stage of that theater, save for the fact that it was given in concert form

at Albert Hall, in London, in 1884, and, if the writer remembers correctly, in a similar manner a few years later under the baton of Wagner's disciple, Anton Seidl, at the Brooklyn Academy of Music.

In 1903, however, the Bayreuth spell was broken by performances given at the Metropolitan Opera House in New York City, greatly to the consternation of the Wagner heirs, who had found in "Parsifal" a tremendous drawing card. Since then the work has been done in many music centers, the latest of which was Madrid, where the conductor, if we are not mistaken, was Karl Muck.

At the original performance *Kundry* was done by Materna and *Parsifal* by Winkelmann. At the first American performance, *Kundry* was sung by Ternina, *Parsifal* by Burgstaller, *Gurnemanz* by Blass and *Amfortas* by Van Rooy.

Shortly after the American performances, Henry W. Savage produced a version which he sent upon tour. This was slightly shortened, but was notable for its general excellence.

Wagner's version of the beautiful legend of the Holy Grail and the Grail Knights, sworn to the protection and adoration of the Cup from which Christ drank at the Last Supper, is based largely upon the mediæval poem of Wolfram von Eschenbach, believed to have been written about 1300. Wagner's love for this legend really dates from Tannhäuser, where it is first suggested in his works. Indeed, as early as 1857 he began sketches for this work, which did not actually reach public performance until a quarter of a century later.

The Story of "Parsifal"

The legend of The Holy Grail, about which "Parsifal" is built, is perhaps the most beautiful of those of ancient lore.

Act I, Scene I—A Forest near Monsalvat. *Gurnemanz*, a veteran knight, and two novices sleep. A trumpet calls them to prayer for *Amfortas*' recovery from an unhealing wound. *Kundry* enters with a remedy sought in distant Arabia. A wild swan falls wounded and the innocent *Parsifal* is dragged in and charged with the deed. *Amfortas*' train returns from his bath in the secret lake; and *Gurnemanz* invites *Parsifal* to the castle, having been struck with the idea that this youth might be the "guileless fool" who it has been said would be the medium of *Amfortas*' regeneration. The illusion of the journey to the Castle Hill is produced by moving scenery so that they seem to pass through a forest and into a covered gallery ascending to the Castle. This ingenious and effective device was first used at Bayreuth.

Scene II—The Castle Hall. The daily rites before the Holy Grail are in progress. *Amfortas* is brought in on a couch to conduct these, while *Parsifal* stands fascinated as a light streams down on the Grail. The Cup is covered and after partaking of the bread and wine, all file out. *Gurnemanz* impatiently thrusts *Parsifal* out of the temple.

Act II—Klingsor's Magic Castle. *Klingsor* prevails on *Kundry* to tempt *Parsifal*. The *Flower Maidens*, in their magical garden, try their charms. *Parsifal* withstands and triumphs. Fearing his escape, *Klingsor* rushes from the Castle, flings a spear at *Parsifal*, an invisible power stops it floating above *Parsifal*'s head, he grasps it and with a gesture of exalted rapture makes the Sign of the Cross with it, at which the Castle falls in ruins, the garden withers to a desert, the maidens become withered flowers, and *Kundry* falls at *Parsifal*'s feet.

Act III—A Spring Landscape near Monsalvat. *Gurnemanz* finds *Kundry* in a thicket apparently lifeless and restores her. *Parsifal* enters in the armor of the Grail knights. *Gurnemanz* tells *Parsifal* of the misfortunes in the castle, and *Kundry* ministers to *Parsifal*'s needs. They prepare to visit *Amfortas*. The scene changes to the Temple of the Grail. *Amfortas* is carried in and healed by a touch of the spear in *Parsifal*'s hand. The Grail glows, a halo of light descends, while a dove hovers over *Parsifal*'s head as all do him homage.

New Records Just from the Laboratory

By Horace Johnson

THREE years seems no very long time to have been reviewing records. Yet, because of the tremendous strides that have been made toward perfecting the mechanics and technic of phonographic reproduction, one feels as if he had been hearing new records each month for several decades when he listens to some of the records which were reviewed at the start. As each new list of discs is released I expect to be interested, and possibly a trifle bored as every one is with routine work. But on each monthly trip from laboratory to laboratory, I find at least one record which stimulates and revivifies every drop of normal, musical emotion and appreciation.

Such a record is the new reproduction which Mario Chamlee has made for the Brunswick of *Chanson Reve* from Massenet's *Manon*. To be sure, this remarkably beautiful lyric aria is numbered among my favorite compositions, and there is every reason to believe that I was prejudiced in Mr. Chamlee's favor even from the moment the disc was picked up to be placed on the phonograph. At any rate, this reproduction was labelled one hundred and an eight per cent because because it was enjoyed so thoroughly; and there will be many like me. One excellent achievement that Mr. Chamlee's and Mr. Brunswick's accompanying aggregation of musicians have attained is the truly ethereal and dream-like quality which permeates the music which Massenet wrote in this work. It is impossible not to get this suggestion when listening and watching a performance of the opera, but robbed of its scenic setting and stripped of its optic appeal, the creators of this reproduction have accomplished a great deal.

On the same Brunswick list there appears an instrumental trio selection, the *Serenade*, of Tschaikowsky played by the Elschuco Trio. To all of you who thoroughly enjoy chamber music this record will be most attractive. Tschaikowsky was the greatest of all composers in writing for string instruments and as a proof I point to the *String Quartet* of which the *Andante Cantabile* is the best known movement, the famous *Trio*, which is regarded by most musicians as the highest type of writing of its kind and the popular *Fifth Symphony*.

This *Serenade* which the Elschuco Trio play is one of the, smaller and less pretentious compositions of Tschaikowsky but is overflowing with haunting melodic themes which give you the keenest pleasure. The artists have played with precision, fine shading and in excellent balance, with accurate tempi readings.

Fiddle and I, a ballad of thirty years ago, is also present on the Brunswick April list. Elizabeth Lennox sings it simply and effectively with splendid enunciation and fine tone. The melody is typical of the era of American music of the time of its composition, but all of you who knew the song in the heyday of its popularity will enjoy it tremendously, for Miss Lennox has accomplished a good reproduction.

The Victor list offers many excellent discs to phonograph enthusiasts. Among the numbers issued are selections by Mischa Elman, Maria Jeritza and John McCormick.

Mr. Elman plays a *Waltz in A Major*, a composition written in the quaint lace-like harmonies of nearly a century ago. So like a minuet is it in construction that I wondered how the composer happened to name it a waltz. Mr. Elman interprets

it sympathetically, playing quietly and evenly, with a phrase here and there of true, clear harmonics the tones of which have registered exceptionally well. If you find pleasure in music which breathes of lavender and old lace, powdered wigs and miniatures, here is a proper introduction.

The Jeritza reproduction is the famous aria *Dich Teure Halle* (Oh, Hall of Song) from Wagner's *Tannhauser*. Mme. Jeritza's voice though light and almost effervescent in quality—a tone not associated with the accustomed thought for Wagnerian rôles—has formed a good impression on the round black plate. Her shading is exquisite, and, with a fine orchestral accompaniment assisting her ably, she sings to a brilliant climax, registering a clear, bell-like yet powerful high note as a worthy finish to her interpretation.

For some time there have been requests for a sacred John McCormack record, so Mr. McCormack has sung for the current bulletin a record entitled *Jesus My Lord, My God, My All*. As usual, he leaves nothing to be desired. He sings with true spiritual reverence, with superb diction and exquisite phrasing. If you need a new sacred record for your library, there is no use for you to look further for you will not find a better reproduction than this.

Another of our well-known tenors, Charles Hackett, sings a record of interest this month. It is a Columbia production and the selection is Geoffrey O'Hara's *The Living God*. Mr. O'Hara seems to spend most of his time between life and death and in a most dramatic fashion. Perhaps you will remember his song, *There Is No Death*, which was most popular three years ago. This composition is a song of the same vein. It has a most dramatic and expulsive climax which Mr. Hackett sings with fine tone and all power. As a record it is well made, technically and musically.

Eddy Brown plays Kreisler's piquant little melody *Schon Rosmarin* for the April Columbia publications. He has flooded it with sunshine and happiness and created a true expression of the joy of being alive. If you are tired and blue and discouraged there is no better Coué cure than a quiet listening to Mr. Brown playing Kreisler's tune.

Tandy MacKenzie, a recent acquisition to the Columbia roster of artists, delights his hearers with an extraordinarily splendid performance of *Ah, Moon of My Delight* from Liza Lehmann's "In A Persian Garden." Mr. MacKenzie has a lyric tenor voice which he uses with consummate skill. At times it has a striking likeness to Mr. McCormack, yet it is individual and truly pleasing. In the selection Mr. MacKenzie sings there is much melodic beauty and many haunting phrases which he sings most sympathetically.

The Edison has issued recently a good band selection which the National Promenade Band has made of *Daughter of Love Waltz*. It is played in strict time for dancing and would be splendid for outdoors because of its carrying qualities. It is melodic and interesting, reminiscent in theme of Johann Strauss and his famous *Blue Danube* series.

As a complement Eleanor de Cisneros sings the *Juanita*, the words by Mrs. Norton, of England, to an old Spanish melody, for the same list. Her voice is big and powerful and full of fire. She sings with a lazy, seductive feeling which is delightful and interesting.



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DURING the last twenty years there has been a decided and rapid widening of the field for the professional organist. Until the latter part of the last century the use of the organ was practically confined to the Church, except for its use in the Concert Halls of England, in the Trocadero in Paris, and a few instances in our own country, such as the Cincinnati Music Hall, the Boston Music Hall, the Auditorium, Chicago and the Drexel Institute, Philadelphia. There were doubtless some additional instances in this and other countries, where the organ was used outside of Churches, but those mentioned include the more important ones.

Since the beginning of the present century the growth of the field has been remarkable, and we now have organs in

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The theater, of course, has been the greatest factor in this development and has made, perhaps, the most exacting demands on the ability of the organist. Being equipped either as a Church or concert organist only, will not satisfactorily supply the demands made on the theater organist. In addition to facile technic, interpretative ability and individuality of style, the successful theater organist must be able to improvise, to modulate skillfully, and to memorize, if he wishes to reach the highest point in that career. Unfortunately, many of the theater organists have not first learned to "play the organ." They begin to "play on the organ," using what piano technic they have acquired and adding to that an effort to swing the left foot to and fro, hither and thither over the lower octave of the pedal board, while the right foot frantically "pumps" the swell or crescendo pedal. This type has been very aptly described by one of our fine theater organists as "Mrs. Ebenezer Left-leg."

To be a successful theater organist of the highest type (not the sensational, chord scooping Jazz Artist) requires good piano technic, supplemented by a course in the technic of organ-playing under a teacher of the legitimate organ-playing school—including the use of both feet in playing the pedals, gaining independence of hands and feet, use of stops, swell pedals, in fact, a complete mastery of the physical or technical resources of the instrument. When the student has acquired the technic of organ-playing his work can be adapted to theater use, either through his own ability to so adjust it, or by coaching with a theater organist of the highest type. Of course the highest type theater organist usually has the ability to give the technical training necessary, as well as the adaptation of the organ-playing principles to theater work. Added to this equipment the student should acquire the theoretical knowledge necessary to modulate, and if possible, to improvise. The latter requires lengthy and close study and practice for reaching success; and, if the student does not have some natural ability or the time for sufficient study of the subject, it will be far better to limit the work to set compositions, using such excerpts as will fit the situations.

Very few can hope to attain such marvelous ability as has been shown in the wonderful improvisations of Marcel Dupre, the noted French organist, recently appearing in this country, or the late Alexandre Guilmant, another noted organist of that country. Another important requirement for the theater organist is the ability to adapt piano music, orchestral or other music to the organ, in such a manner that it will be effective in its new

The Organist's Etude

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The Organist's Rapidly Widening Field

form. The theater organist must have a keen sense of situations that may arise, so that the music may fit the picture as a background. He must not detract from the picture by the playing but enhance its effect by causing the audience to associate the music with the picture, but not be conscious of it. The theater organist should be of a disposition that will enable him to be ready to receive suggestions from the management. Many times the managers are unfit, through their lack of musical taste and knowledge, to give directions; but when they are capable they may, perhaps, sense the pulse of the audience more readily than the organist, though peculiarly enough an organist can sometimes "feel" whether his efforts are "going over."

These suggestions are probably sufficient to point out the heavy demands made on the theater organist. For those who wish to play the organ and cannot, for some reason, place themselves in charge of a competent teacher, the writer would suggest the purchase of one of the modern editions of "The Organ" by Stainer, and the practice of various exercises contained in that work, in the following order:

Practice the finding of the pedal keys, using both feet, without looking at the feet.

Practice crossing one foot back of the other—as suggested in exercises for that purpose.

Practice use of heel and toe according to exercises given.

While practicing above, also practice exercises for two manuals, single notes in each hand, as shown in that department of the work.

Practice exercises for left hand and feet and for right hand and feet.

Practice exercises for both hands and feet in trio form—using contrasting stops on each manual, so that the moving voices may be distinctly heard.

After the practice of these exercises has brought about the desired independence of hands and feet, practice of the scales on the pedals is desirable, which may be supplemented by Nilsen's *Pedal Studies* to develop facile pedal technic.

While the student is thus acquiring organ technic, so far as hands and feet are concerned, works should be studied covering registration, tone color of different stops, a general working knowledge of the organ, as well as recommended books on picture playing.

Of course, it is understood that these suggestions are made for those who do not have the opportunity to study with a teacher. It is always more satisfactory if the student has the benefit of a critical hearing of his work by a careful instructor.

For the concert organist or the municipal organist, whose duties consist of giving recitals only, the requirements are not so great. Here the ability to improvise and modulate, while desirable, are not absolutely necessary; and, while it is not essential to memorize, to be able to "forego the notes" probably is a help to freedom to interpretation. The concert organist requires an ample brilliant technic, hands and feet, a keen sense of tone color, and the ability to make changes in registration without halting the rhythm. The concert organist must possess sufficient general musicianship to make possible the arrangement of a satisfactory program, suitable to the occasion, and to give an intelligent, warm, and sane interpretation of the master-pieces chosen to present to the audience.

Good judgment in the making of a program is always necessary. An instance of this came to the notice of the writer recently, where a well-known organist at the opening of a new organ in a church, presented to a miscellaneous audience a long program, about two hours, which included three numbers by César Franck, a Bach number, and two movements from Organ Symphonies, with several other selections. Except for its length this program would have been ideal for an audience or organists but was entirely unsuited to a congregation that had come to hear the new organ, and were not prepared to digest so heavy a program. The concert organist should also possess the ability to adapt music written for other instruments, to the organ, in such a manner as to make it effective on the program.

The writer is not at all in accord with those who would limit the organ to the use of compositions originally written for that instrument. Let such as need be convinced hear *The Afternoon of a Faun* (Debussy) played by Courboin, or the *Midsummer Night's Dream Overture*, (Mendelssohn) or *Marche Slav* (Tschaiikowsky) played by Maitland.

The requirements for the concert organist cover practically what is necessary for organ-playing in industrial plants, stores and fine homes; though in such places an added familiarity with music of the lighter style might also be advisable.

To give the reader some idea of the great field we have been talking about, the following list from one organ-builder will show in some measure the variety of conditions under which the organ is used—some of them very uncommon:

Theaters	81	Elks	3
Schools	60	Hotels	2
Masonic	36	Institutions	2
Residence	29	Insurance Bldgs.	2
Municipal	12	Open-air Theaters	2
Stores	8	Odd Fellows	1

The following list not only will give some idea of the scope of the instruments that have been installed in buildings other than churches, but also may serve as a permanent reference list of large organs and their locations:

MERCANTILE AND INDUSTRIAL ESTABLISHMENTS

*Public Ledger Building, Philadelphia, 4 manuals, Austin, 283 stops. Mr. Curtis now announces that owing to a change of plans this organ has been offered to the new proposed Victory Hall in Philadelphia.

**John Wanamaker Store, Philadelphia, 5 manuals, Los Angeles Art Organ Co., 232 stops.

John Wanamaker Store, New York, 4 manuals, Wanamaker Organ Shop, 118 stops.

Hotel Astor, New York, 4 manuals, Austin, 97 stops.

Grove Park Inn, Asheville, N. C., 4 manuals, Skinner, 53 stops.

National Cash Register School House, Dayton, Ohio, 4 manuals, Estey, 51 stops.

Maryland Casualty Co., Baltimore, Md., 2 manuals and echo, Austin, 36 stops.

Henry Shenk Co., Pittsburgh, Pa., 3 manuals, Austin, 25 stops.

Metropolitan Life Insurance Sanatorium, Chapel, Mt. McGregor, N. Y., 2 manuals, Austin, 12 stops.

MUNICIPAL AND COLLEGE AUDITORIUMS, SCHOOLS, ETC.

Eastman School of Music, Rochester, N. Y., 4 manuals, Austin, 229 stops.

***Military Academy Chapel, West Point, N. Y., 4 manuals, Moller, 163 stops.

Woolsey Hall, Yale Univ., New Haven, Conn., 4 manuals, Steere, 163 stops.

Auditorium, Cleveland, Ohio, 5 manuals, Skinner, 143 stops.

*High School, Atlantic City, N. J., 4 manuals, Midmer, 133 stops.

Auditorium, San Francisco, Cal., 4 manuals, Austin, 121 stops.

Mackay Auditorium, Univ. of Colorado, Boulder, Colorado, 4 manuals, Austin, 115 stops.

Carnegie Music Hall, Pittsburgh, Pa., 4 manuals, Skinner, 102 stops.

Eastman School of Music, Rochester, N. Y., 4 manuals, Skinner, 94 stops.

Auditorium, St. Paul, Minn., 4 manuals, Skinner, 92 stops.

City Hall Auditorium, Portland, Maine, 4 manuals, Austin, 91 stops.

Memorial Hall, Pueblo, Colorado, 4 manuals, Austin, 88 stops.

Music Hall, Cincinnati, Ohio, 4 manuals, Austin, 87 stops.

Cornell University, Ithaca, N. Y., 4 manuals, Steere, 79 stops.

Municipal Auditorium, Springfield, Mass., 4 manuals, Steere, 79 stops.

Soldiers' and Sailors' Memorial Building, Melrose, Mass., 4 manuals, Austin, 78 stops.

Temple Auditorium, Los Angeles, Cal., 4 manuals, Austin, 78 stops.

Auditorium Armory, Atlanta, Ga., 4 manuals, Austin, 77 stops.

Baldwin-Wallace College, Berea, Ohio, 4 manuals, Austin, 74 stops.

College of the City of New York, 4 manuals, Skinner, 70 stops.

Convention Hall, Buffalo, N. Y., Emmon Howard.

*Not yet installed.

**Originally built by the Los Angeles Art Organ Co.—enlarged by the Wanamaker Organ Shop.

***Not yet completed.

MASONIC TEMPLES

Medinah, Chicago, Ill., 5 manuals, Austin, 92 stops.

Rajah, Reading, Pa., 4 manuals, Austin, 86 stops.

Cleveland, Ohio, 4 manuals, Austin, 52 stops.

OPEN-AIR ORGANS

Balboa Park, San Diego, Cal., 4 manuals, Austin, 62 stops.

Greek Amphitheatre, Univ. of Va., Charlottesville, Va., 3 manuals, Moller, 42 stops.

Bohemian Grove, California, 3 manuals, Austin, 28 stops.

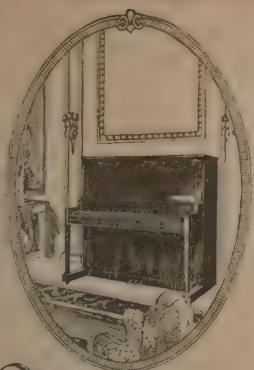
Theater Organs

ALTHOUGH many large organs are installed in theaters, a large proportion, perhaps, are built on either the Duplex or the Unit Plan, and we will not attempt to give a tabulated list of these instruments, but mention a few of the well-known ones, such as The Stanley, Philadelphia (Kimball); The Palace, Philadelphia (Kimball); The Aldine, Philadelphia (Moller); The Capitol, New York (Estey); The Rivoli, New York (Austin); The Stanton, Philadelphia (Austin); The Rialto, New York (Wurlitzer); The Roosevelt, Chicago (Kimball); The Allen, Cleveland (Kimball); The Senate, Chicago (Wurlitzer); State Theatre, Jersey City (Moller); The Olympia, New Haven (Steere); Gordon's Capitol, Boston (Skinner);—not yet installed—Germantown, Philadelphia (Wurlitzer), and many others.

The mention of Duplex Action recalls the story of an employee of a well-known organ builder, who does not approve of Duplex Action (the use of one set of pipes on two different manuals). The firm that he served were furnishing an organ of three manuals, the Choir organ consisting of several duplexed stops and a Clarinet. The employee on noticing it said of the third manual—"darn thieving—a keyboard and a Clarinet."

Residence Organs

THROUGHOUT the country are scattered many fine organs in homes of men whose names are known throughout the world—such men as Cyrus H. K. Curtis (who not only has a fine large Aeolian organ in his home, but also was the donor of the large instrument installed in the City Hall Auditorium, Portland, Maine, and is the purchaser of the very large organ heading the list of instruments in Mercantile and Industrial Establishments); P. S. duPont (Aeolian); Senator W. A. Clark (Murray Harris Co.); Charles M. Schwab (Aeolian); Henry Ford (Estey); William L. Austin (Aeolian); W. C. Runyon (Austin); C. P. Hagenlocher (Austin); Wm. Chattin Wetherill (Austin); Frederick W. Schmidt (Aeolian); George Eastman (Aeolian); John T. Austin (Austin); Arthur Hudson Marks (Skinner), and many others.



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An unusual organ installation is that of a fine four-manual Aeolian organ in a greenhouse in the beautiful gardens at "Longwood," the magnificent estate of Mr. and Mrs. P. S. duPont, near Wilmington, Del. A few words about the organ activities at "Longwood" may be of interest. The gardens and greenhouses are open to the public from eleven until six o'clock all week-days, holidays, Saturdays and the first and third Sundays of every month. There is a small fee of twenty-five cents charged on Saturdays and Sundays, which is turned over to any hospital in Wilmington or West Chester, designated by the visitor. No admission charge is made on other days. For the past year two-hour organ recitals have been given every Sunday afternoon, and these are open to the public the first and third Sundays of each month, at no additional admission charge. The Sunday attendance has averaged around one thousand, and has even reached the twenty-eight hundred mark. In this instance not only do these activities give opportunity for engagements to organists (different organists appear), but result in a magnificent offering to hospitals through the large amount paid by visitors for admission.

Radio Broadcasting and the Organ

Another and newer element that has added to the organist's opportunities is the wide use of radio broadcasting. Here the organist is not only benefited by the opportunity for engagements, but also by the large amount of publicity given as a result of the immense audience "listening in" not only from nearby points, but also at far distant ones. Already the largest organ in the world (in the Wanamaker store, Philadelphia), is being broadcasted, which is true also of the organs in Kimball Hall, Chicago, the Estey Studios in New York city, Carnegie Hall, Pittsburgh, numerous churches and the home of Dr. Herbert J. Tily, near Philadelphia, which is broadcasted through the mercantile establishment of Strawbridge & Clothier, Philadelphia, of which Dr. Tily is an executive.

We quote from an editorial in the February, 1923, ETUDE—"Radio has torn down the walls of the concert hall and admitted the multitude. The pianist can play to a hundred thousand now, instead of to five thousand. Every time he plays there are hundreds listening who would like to play as well, who will employ teachers to teach them." We quote also from an editorial in the January, 1923, issue of *The Diapason*—"We may be wrong, but it seems to us from a close survey of the news of the organ world every month that the organ recital is more in demand than perhaps ever before. Not only do great artists play before crowded houses, but there is more and more interest in church recitals and the competition of the radio and the phonograph seem only to whet the appetite of music-lovers."

Surely there are many opportunities for the organist who is wide-awake, competent, and willing—both to fill these various engagements and to prepare others to fill them.

As in all professions, the humorous side also makes its appearance occasionally in connection with the organist's work, and some incidents may be of interest to the reader. Many stories have been printed about the late William T. Best, the eminent English organist, but to the writer's

knowledge the following one has not yet appeared: A young man was engaged in working on an organ on which Best was to give a recital. The Clarinet stop for the instrument arrived on the morning of the day on which Best was to play, and the young man told him not to use the Clarinet but that it would be ready for the recital. The first stop drawn by Best was the Clarinet, and turning to the young man, he said, "Do you call that a Clarinet—that's a — of a Clarinet!" The young man, having had experience with Best's eccentricities on former occasions, and having always heretofore meekly endured them, let loose on Best and gave him a dose of his own medicine. When he had finished, Best laid his hand on the young man's shoulder and said, "My boy, now I think we are beginning to understand each other."

One of the most prominent concert organists in this country was engaged to play a recital in an auditorium in a Western city. The auditorium, it seems, was used for other purposes than the refining influence of music, and shortly before the date scheduled for the recital, a prize fight was staged. The Mayor of the city was on hand for the fight (we are not informed whether he attended the organ recital) and the top of the console of the organ obstructed his view of the fight, consequently that portion of the console was removed. The boy who carried the water stumbled and spilled the bucket of water into the console, with the result that when the organist arrived the combinations had to be set with a wrench on account of the rust and verdigris. To emphasize the refined atmosphere in the auditorium just as the organist was about to begin to play, a boy went through the auditorium shouting, "Peanuts, pop-corn!"

In a town of Ohio an organ was installed in a college, the contract being that the builder was to furnish the organ, ready to play. The college furnishing its own electricity and other utilities. When the instrument was finished the president charged the organ builder's account with coal for lighting, power for organ, heat while tuning and the engineer's time. This was, of course, unusual, but, as the president seemed to have the best of it, the man who had erected the instrument showed himself "sport" enough to stand for it. A little later the president of the college wishing the console of the instrument lowered two feet, inquired of the young man as to the cost. The young man made the job seem so large that an elaborate estimate was necessary and named his figure at \$375, which was far in excess of the cost of the work, which required less than a half-day for its accomplishment. The college president, who was also a "sport," realized that the young man was getting even, and paid the bill.

A Dictaphone Story

In a very ritualistic church in one of the large cities in the East, the new organ was equipped with a dictaphone device by which the tone of the organ was carried to the choir in another room. This room was also used as a school room, presided over by Sisters connected with the church. The dictaphone is so arranged that it can be switched "on" and "off." By an oversight, it was allowed to remain "on" while a tuner in the organ, who was not aware of the fact, took occasion to give vent to his feelings over some troublesome reed pipe, in language that was, to say the least, not edifying to the Sisters and pupils, as it was carried to the room through the open dictaphone.

In a certain church in Philadelphia was an old organ that apparently gave the organist much trouble, especially a certain "C." The tuner, arriving one day, found a note reading, "O that C." The tuner went inside the organ and securing a washer that had crumbled almost to dust, put it on the key-board with a note reading, "O 'see' this."

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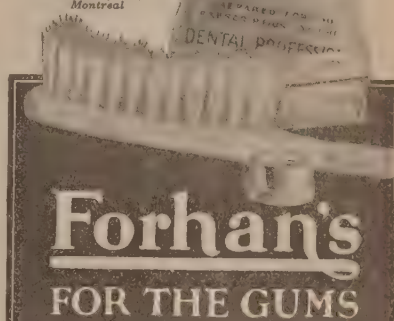
Many diseased conditions are now known often to be the result of Pyorrhea germs that breed in pockets about the teeth. Rheumatism, anaemia, nervous disorders and other diseases have been traced in many cases to this Pyorrhea infection.

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And watch your gums yourself. Pyorrhea, which afflicts four out of five people over forty, begins with tender and bleeding gums; then the gums recede, the teeth decay, loosen and fall out, or must be extracted to rid the system of the poisons generated at their base.

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By Frank Howard Warner

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Specifications

Swell—Salicional, Stopped Diapason, Flute 4ft.; Tremolo.

Great—Dulciana, Open Diapason, Principal 4ft.

Pedal—Bourdon 16ft. Couplers—Swell to Pedal, Great to Pedal, Swell to Great, Swell to Great Octaves.

In spite of the very limited resources of the instrument, I found by calculation that over forty different registrations were possible—I would not say all of them were effective.

Principal as Solo Stop

The Principal was very string-like in tone, and this was an advantage, as it made that stop very useful as a substitute for Gamba and Oboe. As the church was small, the other stops were softer in tone than would be the case in larger buildings.

Because of its penetrating tone the Principal could not well be used for soft effects in the upper part of the Keyboard, only in the lower half. In soft combinations it was most frequently used with Swell, Salicional and Stopped Diapason coupled to Great at Octaves, which softened the effect of the Principal and made shading possible by means of the Swell expression pedal. By playing on the Great an octave lower than written, the pitch of both manuals was as written. If playing a solo melody on Great with this combination, the melody must be played an octave lower than written, the accompaniment as written, on the Swell. Notes below tenor "C" must be played on the Swell, of course.

Voix Celeste Substitutes

A combination which was effective in many passages where Voix Celeste was called for, was Salicional Dulciana and Tremolo, with Swell coupled to Great at normal pitch and octaves also. This was especially effective in very soft endings.

Some passages were pleasing played on Swell at normal pitch with Salicional and Flute (4ft.). Occasionally one could be played an octave lower with this combination. There are times when any soft stop can be used an octave higher or lower than written, but care must be taken that beauty of tone be not sacrificed for novelty, since the extremes of any register are rarely as pleasing as the middle.

An effect similar to the use of a soft 16ft. stop on the manuals could be obtained

by drawing Salicional, Stopped Diapason, Dulciana and Swell to Great Octaves, playing an octave lower than written on Great. Flute could be added to this combination, as could Principal also, the effect being similar to that of a large organ heard at a distance.

Imitation of an all-Diapason combination was managed with Swell, Stopped Diapason coupled to Great, Open Diapason at 8 and 8ves.

Open Diapason was also frequently used as a solo stop, as its effect outside the chancel was much like that of a Double Flute. It was necessary to accompany it with full Swell usually—the difference in volume between Stopped Diapason and Open was very marked.

Smoothness in passing from Swell to Great for a gradual increase in power was difficult, for the reason given above. To avoid a too sudden increase, the player must drop to Great with Principal and Swell to Great 8ves. only, playing an octave lower than written, as Principal played at normal pitch would give too shrill an effect. When necessary to bring on Open Diapason, Swell to Great 8ves. must be put off and the other Swell to Great coupler drawn. This process must be reversed for diminishing power, of course.

By practice one becomes able to make these changes quickly, sometimes changing four stops at once if they are controlled by stop Keys (black and white) as in the organ treated here.

Pedal Solo

A composition with solo melody for the pedal required Great to Pedal with either Principal or Open Diapason drawn, the accompaniment on the Swell, Salicional and Stopped Diapason, or with Flute added (when using Open Diapason). In some cases such a passage might be played (on pedal) an octave higher than written with Bourdon drawn—no manual to pedal.

By painstaking study and experiment with all possible combinations of stops, and only thus, can one become expert in registration, securing unusual and beautiful effects, even with very limited resources sometimes, and gain that respect and admiration for ability which is a great factor in bringing larger opportunity.

Although the organ with which I had to deal was quite inadequate for the church, there were persons who remarked that the instrument sounded so well, a larger one hardly seemed necessary. After a service in which the full strength of the organ was used, one of the choir boys said, "The organ sounds fine! You get more noise out of it than our other organist did."

Bulletin of the Home for Retired Music Teachers

THE Presser Home for Retired Music Teachers, in Germantown, will hereafter be represented in the columns of THE ETUDE, when events of sufficient interest to our readers arise. The Home was established in 1907, in Philadelphia, but was later removed to Germantown, where it now occupies a fine modern building erected expressly for it, in spacious grounds in one of the most attractive sections of Philadelphia's famous suburb.

There are now forty-six residents at the home, and only one or two more rooms are available, as several have already been assigned to other applicants, who will arrive shortly. Full information as to residence in the home may be secured by writing the Secretary, care of Presser Foundation, Middle City Station, Philadelphia, Pa.

During the past month Mr. and Mrs. W. L. Coghill, of New York, visited the Home and expressed themselves as immensely gratified

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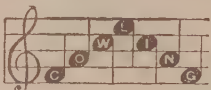


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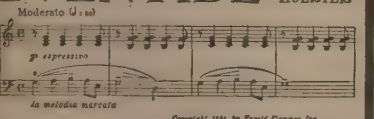
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Questions regarding particular pieces, metronomic markings, etc., not likely to be of interest to the greater number of ETUDE readers will not be considered.

"Moonlight Sonata": Pedal.

Q. Will you please advise me as to the use of the pedals in the first movement, "Adagio sostenuto," of the "Moonlight Sonata" of Beethoven (Op. 27, No. 2)? I have been taught to play it "without the loud pedal," but several pianists have said that it is incorrect. What is the right way to use the pedal?—B. D., Quidnick, R. I.

A. If the instructions of Beethoven himself are followed, no mistake can be made. He wrote on the sonata's first passage: *Si deve suonare tutto questo pezzo delicatissimo e senza sordini*; that is, "all this page must be played most delicately and without dampers." *Senza sordini*, without dampers, means that they should be raised by putting down the so-called "loud pedal." Therefore, to interpret this movement correctly, the loud pedal will be put down on the first beat of the first measure and kept down for the whole measure. It must be released just as the first beat of the next measure is about to be played and put down again immediately after striking the first beat. The same manner of using the loud pedal must be observed with every change of harmony (namely, with the third beat in measure 3, and with each beat in measure 4). N. B.—The name "loud pedal" is a misnomer, for, while it is used for ff passages, it produces a very beautiful effect in pp passages. Its correct name is "the damper pedal." As its use prolongs the sound of a note or chord, it should not be kept down during changing harmonies.

Breathing for Singers.

Q. It has been proposed to me as indispensable, nay, absolutely imperative, that I should take a course of some sixty to ninety lessons in "how to breathe," "breath control"—in short, breathing—before taking singing lessons. Will you please give me your best advice in the matter? I have neither money nor time to waste in superfluous lessons. Cannot breathing and singing be taught and learned concurrently?—A. C. D., Providence, R. I.

A. Most assuredly, they can be taught, learned and studied concurrently. Indeed, it is the only fair and correct method. He who goes in for a course of breathing alone will afterwards find many things to alter in order to get free emission of voice, quality of tone and correct resonance. It does not need a specialist to teach one how to breathe in singing. Any fully equipped teacher of singing can teach it better, because he will apply it to the special needs of the voice he is training. As a matter of fact, singers breathe like other folk, or like a healthy baby asleep in its cradle. But they practice their breathing daily and knowingly by making their inspiration easier and deeper and controlling their expiration so thoroughly that the resultant tones are pure and steady. The singing-teacher is the judge of that.

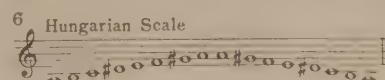
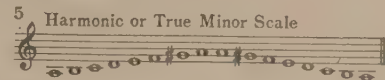
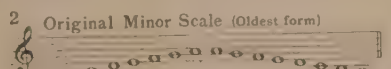
The Number of Scales.

Q. How many scales are there? I ask the question because some of my pieces seem to be written by the aid of different styles of scales: Beethoven, Chopin, Liszt, Ravel, etc.—JANE M., Boston, Mass.

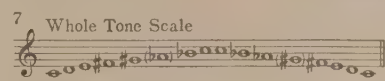
A. The question is somewhat vague, to say the least. To a great extent scales are racial, epochal, etc.: Egyptian, Arabian, Persian, Hindu, Greek, Byzantine, Arabian, Persian, Siamese and the extreme Oriental. Occidental, or Western, music (including the U. S. A.) makes use of scales with which we are all familiar. All these Western countries have the same scales, with but few exceptions (chief among them being the Hungarian scale, as exemplified by the Liszt Rhapsodies). They are as follows, seven in number: The major,



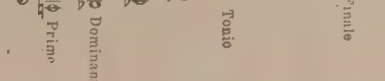
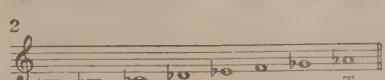
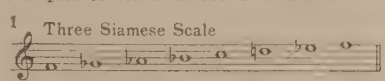
four forms of the minor, the Hungarian (see below)—all in their fifteen keys (seven sharp keys, seven flat keys, and the key of C), and



the whole-tone scale, which, consisting of whole-tones or steps, has no key as generally



understood. The chromatic scale having only half-tones has no key. Here are also three examples of scales as found in Siam:



It will not serve any practical purpose to enter at the present time into the question of far Oriental scales, for the simple reason that their modes and turns of thought are extremely chromatic—more than chromatic, as we understand it, for, instead of degrees by tones and semi-tones, we find quarter-tones. It is quite possible that future melodic developments will be in the direction of quarter tone progressions.

Harmony, Counterpoint, Etc.

Q. Having studied Emery's "Elements of Harmony," I have gathered the knowledge it gives on the major and minor scales; yet I know but little about minor scales, except their forms. (1) Will you kindly tell me the uses of the Melodic minor scales, both the ascending and descending; what is their use in ascending and another descending? (3) In the compositions? (2) Why is there one form as study of Theory, what should I take up after the elements of Harmony?—F. C., Los Angeles, Cal.

A. (1.) This question about the uses of the minor scales in musical composition is akin to asking the use of bricks in building; or, more aptly, of colors in picture painting; or, primitively, of the alphabet. All music is built upon a foundation called a scale. The notes both of melody and harmony depend upon the scale adopted. An artist-painter does not use one color only. A musician does not write only in one form of scale. According to the mood, atmosphere or color which he wishes to impart to his composition, he chooses the prevailing color (scale) that he desires; and, relieving it by the use of other colors (passing scales), thus builds his musical construction or paints his musical picture. A scale is the skeleton or alphabet of the tonality or key of a composition. Without that scale the composition would be without form, incoherent. Thus, the Melodic minor scale, just like any other scale, has its use in depicting a special form of mood or emotion, at the will or inspiration of the composer.

(2.) The change in form of the descending Melodic minor scale is to avoid ambiguity; thus, A melodic minor ascends by way of F# and G#; if it descended by the same notes it would give the impression of A major, until the third of the key-note were sounded, therefore it descends by way of its relative major, with the F and G naturalized.

(3.) It is presumed that you have already become an adept in Solfeggio, if not, you should become expert in it. Before completing the course in Harmony, Simple Counterpoint should be taken up; then the study of Double Counterpoint, Canon, Fugue and Musical Composition. There is no dearth of excellent works on these subjects.

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Joachim on Cremona Violins

JOACHIM, the famous violinist, who was for many years at the head of the Royal High School of Music in Berlin, and who, during his life-time was considered the world's greatest violinist, was a great authority on Cremona violins as well. Of these violins he said, "With respect to the violin makers of Cremona, I am of the opinion that the palm should be awarded to Antonio Stradivari, in whose instruments are combined the tone-producing qualities which the other great makers have been able to bring forth only individually. Maggini and Amati were renowned for the delicacy and sweetness they imparted to their instruments, but the union of liquidity and power is more especially noticeable in the violins of Joseph Guarneri del Jesu and Stradivari.

"I often wish I were a wealthy man in order that I might make a really complete collection of violins. I would purchase one of every period, so that I might learn and become familiar with the individuality of each maker. Stradivari seems to have given a soul that speaks and a heart that beats, to his violins; for the player seeks and finds a sympathetic echo to his emotions; and this is the secret of bringing out the essence of fundamental tone."

Joachim during his life-time owned several Stradivari violins, one of which was presented to him by his English admirers in London.

Never Too Late

It is simply astonishing what obstacles people who really love the violin will surmount; and it is also noteworthy how much pleasure can be derived from violin study, even if taken up at an advanced age, provided the students are content to play music of moderate difficulty.

Mr. Edward H. Fulton, of Clinton, Iowa, a reader of the ETUDE, writes to the Violinist's Etude as follows, about his violin study: "I am fifty-seven years old and play the violin for my own amusement at home. I never tried the violin or other instrument until just eleven months ago.

"The reason I play is because I am *totally deaf*, and cannot hear any one else play. I 'hear' my violin by vibration, *via* chinbone, collar-bone, etc. I can tune my own violin and can tell a fraction of change in pitch."

Mr. Fulton takes great interest in the problem of learning the vibrato, and other technical difficulties of violin playing. He has some excellent ideas as to mastering the vibrato in the shortest time. He writes: "To learn the vibrato in one week, as to the principle, but lacking, of course, finished development and control, that can come only from practice, by a student able to play only simple melody tunes, I suggest a careful reading of your article on 'Starting the Vibrato,' in the November, 1922, ETUDE. Take the song or melody of *Lorena*; transpose it or play it one octave higher than the voice notes, in the third position, which places the notes to be played especially pathetic or 'vibrato,' under the fingers the most easily operated. The thrill or sentiment of the old song makes the brain and fingers coordinate in a way not found in purely mechanical practice. I feel sure what I did in one week in the vibrato could be done in even a shorter time by a younger person."

Mr. Fulton is quite right in his theory that playing songs with much sentiment and expression in the third position, is a valuable way to get the idea of how to execute the vibrato. What the brain feels, the fingers will learn to execute. While a finished vibrato could not be acquired in a week, the germ of the idea of how to execute it might be learned in that time. Like learning the trill, it takes a long time to acquire a really artistic vibrato.

The Violinist's Etude

Edited by ROBERT BRAINE

It is the Ambition of THE ETUDE to make this Department
"A Violinist's Magazine Complete in Itself"

Bowing, Fingering and Shifting

EVERY now and then some one writes to the violin department and asks for the rules of fingering, when shifting, also how to tell what variety of bowing to apply to various passages, where nothing is marked in the music. They evidently imagine that a few short rules can be formulated, by which they can bow and finger any passage in music where it is not specifically marked.

Now the fact of the matter is that it requires an immense amount of study and experience before the student is competent to bow and finger music which is not marked, or to correct the bowing and fingering of music which is wrongly marked, and this latter includes an immense amount.

There are thousands of sheet music publications and music books for the violin, in which the most important passages are left unmarked, or are marked in a way which is quite contrary to the rules of good violin playing. Composers, pianists and players of other instruments, are constantly trying to edit violin works, when their knowledge of the violin is so limited that they make a pretty mess of it, and the student who has not yet arrived at a stage where he knows how to do the work himself, struggles along in a blind and aimless way, trying to play them.

Good Editions

Students of the violin will often notice in compositions issued by the better class of publishers, the words "Edited by—", printed at the left of the first page of the composition, opposite to the name of the composer. This means that the publisher has engaged a competent violinist to edit the work, *i. e.*, to mark the bowing, fingering, where the shifts are to be made, passages which are to be played upon one string, the up and down bow signs, the particular kind of bowing which is to be applied to certain passages (especially as regards the various forms of staccato, spiccato, bouncing bow, etc., also the expression marks, dynamic signs, etc. Good editors of violin music are scarce, and many a violinist has built up an enviable reputation by his skill in editing violin music.

The standard violin studies, and violin solo compositions are usually marked the best, and the violin parts of orchestra music the worst. Indeed, a great deal of orchestra music, especially that intended for theater orchestras, and orchestras below the symphony grade, is hardly marked at all. Instead of bowing marks we often find only phrase marks, and very little fingering. The idea of the publishers of music of this kind is that it is intended for the use of players who know their instrument, and can play the music correctly, regardless of the marks. Of course it would be better if music of this type was correctly bowed and fingered, especially for the sake of students who have not had sufficient experience to admit of their bowing and fingering the music at sight correctly. It would also be an advantage to have the bowing correctly marked, so that where there is more than one violin player to a part, the bowing would be uniform. All the bows

would move up and down at the same time, and the kind of bowing would be uniform.

In symphony orchestras, the director insists that all the bowing shall be uniform. This is brought about by the fact that the parts are marked by the leading first violin (concert-master). The director and concert-master decide what kind of bowing is to be used, so that all the violin players will execute a given passage with the same kind of bowing. The phrasing, length of slurs, use of harmonics, etc., are decided in the same manner. The violinists must *play as one man*, in every respect.

Where the parts are not specifically marked, or marked incorrectly, as in much music of the theater orchestra type, how often do we see violinists sitting side by side, each playing the music according to his own ideas, which often radically differ.

Good violinists play music correctly, no matter how it is marked, because of their great experience in playing compositions which are marked correctly. They have learned the rules of the art, and instinctively bow and finger correctly.

The student should devote much attention to the rules of bowing and fingering, which he can learn by playing scales, standard studies and solo pieces, all of which are correctly marked. If he is to become a teacher it will be necessary for him to have this knowledge, in order to mark, or correct the music of his scholars, and tell them the whys and wherefores of bowing and fingering. If he is to be an orchestra player, he must be able to play the music in a violinistic manner, even if incorrectly marked.

The Only Way

Now, how is the violin student to attain the knowledge which will enable him to execute violin music, in the best manner to express the intentions of the composer, even where everything is not specifically marked? There is only one way, and that is to study the violin, as if he were studying architecture, civil engineering, or higher mathematics. The best exercises and compositions, which have been correctly marked by master violinists must be studied. Above everything scales and arpeggi in all keys and positions must be constantly practiced. The study of a work like Shradieck's Scales, where scales in all keys and positions from the top to the bottom of the fingerboard, and scales in chords, all correctly fingered, are given in thirds, sixths, octaves and tenths, will be a great help. A student who has carefully studied this work, and remembers how the various passages are played, can hardly go amiss in fingering scale passages, and double stops. Then the studies of Kayser, Kreutzer, Fiorillo, Rode, Paganini, Sevcik, and others, the standard violin concertos, and miscellaneous compositions for the violin, offer a never-failing mine of knowledge for the correct solving of violin problems. Let the student try to remember how the various problems are solved in these works, and he will know how to conquer them when he meets them in a composition where the bowing or fingering is not marked.

A very good plan is for the student to get violin music which is either not marked or incorrectly marked, and try to work out the correct manner of playing it for himself. Books of first violin parts of orchestra music, can often be obtained from the publishers. Let the student remark and finger such parts for himself, to the best of his ability, and he will find that vastly increased knowledge will result. On points where he is in doubt, he can consult his teacher, if under instruction, or go to his books of studies, and try to find a solution, if he is not.

Pupils' Concertos

It often happens that the reputation of a composer rests on a single composition, or small group of compositions. A case in point is the *Student Concertos* for the violin, with piano accompaniment, written by Friedrich Seitz, a German composer. These useful compositions happened to fill a niche in teaching material for the violin, where there was not much material of a similar character, and the result was that these *Student Concertos* came into general use by teachers all over the world.

While not possessed of great depth or striking originality as to thematic contents, the concertos are, withal, pleasing in character, and are useful in giving the pupil an idea of the violin concerto form. The piano parts are well worked out, and the concertos are effective for pupils' recitals, and interesting to the average audience, when played in public.

The difficulty of the concertos ranges as follows: No. 1, in D, first to fifth position; No. 2, in G, first position; No. 3, in G minor, first to fifth position; No. 4, in D, third position; No. 5, in D first position.

Those which lie entirely in the first position, can be played by pupils who have thoroughly mastered the First Book of the Kayser studies, Op. 20, and material of similar difficulty. Nos. 1, 3 and 4 are more difficult, and can be mastered only by a student who has thoroughly studied the three books of the Kayser studies, Op. 20, and has played the first ten or twelve studies of Kreutzer, or material of similar difficulty.

The concertos are mostly in three movements. They are in easy keys, lie well under the fingers, and are violinistic in character. In the more difficult ones, there are good passages for spiccato bowing, harmonics, and left-hand pizzicato, and for cadenza work. Above all they are popular with violin students, who enjoy practicing them.

Friedrich Seitz, their composer, was born in Gunthersleben, Germany, near Gotha, in 1848. He studied under Uhlrich in Sondershausen, and later with Lauterbach in Dresden. He became musical director in Sondershausen, and later concertmeister in Magdeburg. He became court concertmeister in Dresden, in 1884. Among his compositions are miscellaneous pieces for violin and piano, Op. 41, 45, 47; 3 trios Op. 42, and the pupils' concertos for the violin.

Renewing Interest in an Old Exercise

By Celia F. Smith

VERY often a child becomes discouraged or loses interest when asked to review an exercise for the next lesson. When this is the case the exercise usually shows very little improvement even though it may be reviewed for several lessons in succession.

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Little Hints

THE little screw tuner which is attached to the tailpiece to tune the steel E string, which has come into such general use, is also used by many players to tune the steel A, when that is used in addition to the steel E. It could also be used with the steel D, but very few players use more than the steel A and E. These tuners are used also by many cello players for the A string.

One of the greatest objections to steel strings for the violin is the difficulty of tuning them. This is entirely overcome by the screw tuners which make the tuning speedy and exact.

Violin solo players, and most symphony men use the steel E, gut A, gut D (either plain or else wound with aluminum wire) and gut G, wound with silver wire. I know a few symphony men, however, who use the steel A with patent screw tuner.

Dance players, playing in the open air, or whence it is very damp, often have to use E, A and D steel strings. Some players are also subject to such profuse perspiration of the fingers that they can keep only steel strings on their violins.

There has been a marked increase in the popularity of the violin, since the invention of the little screw tuner which facilitates the tuning of the steel E, since this makes it so much easier to keep the violin in tune. If all the strings of the violin would keep in tune as long as those of the piano, so that the instrument would be always ready for use without tuning, the number of violin students would no doubt double or quadruple within a short time. The nuisance of tuning, and of breaking strings, keeps thousands from studying the violin.

The player-piano became a great popular success, because it would stay in tune six months or a year with one tuning. The player-violin failed to sell, very largely because of the difficulty of keeping it in tune. An ordinary purchaser could not tune it at all accurately.

Practice With the Mute

By William V. Kozlenko

EARLY morning hours are generally recognized as the best for practice. The mind is clear and keen for the work; the physical self is in its most responsive condition.

Many of us cannot practice in these early hours, more particularly because of fear of disturbing other members of the family or, worse still, our neighbors. If we wait till after the day's routine labors, the mind is not so clear and we cannot accomplish our best.

A good way to avail ourselves of these early hours, and without disturbing anyone, is to practice with the mute. By this means we can hear all we do, can assure ourselves of its musical qualities, and all this without fear of annoyance to others. At the same time we can concentrate much better, because we are free to give our full thought to our work without other considerations.

A little care, must be observed not to practice unreasonably with the *sordino* lest it deaden our sense of feeling the sentiment of the music. When necessary to practice with the mute, for reasons mentioned, it would be better to devote most of this time to technical studies, reserving pieces with interpretive qualities till they can be practiced without such limitations. Of course difficult passages of any pieces may be practiced at this time for the mastery of their technical problems.

When waiting in the dressing room the concert player may "warm up his fingers" by practicing with the mute, without fear of attracting the attention of the audience.

The Virtuoso's Repertoire

THE mind of the virtuoso is not unlike that of the safe-deposit vault of the modern bank. It usually goes on acquiring deposits until great treasures are acquired. A little look into the repertoire of Rubinstein gives an idea of what is thus accumulated. When Rubinstein was at the head of the Petrograd Conservatory he played from memory for the students every Wednesday and Sunday night from 1883 to 1888. During that time he rendered astonishing programs, including 1302 pieces from 72 composers. He played 10 pieces from the old English composers, Bird, John Bull, Gibbons, Purcell and Arne; 43 pieces from the old French composers, Dumont, Louis and Thomas Couperin, Rameau and Lully; 56 from the old Italians, among them Frescobaldi, both the Scarlatti, Durante, Porpora Sacchini, Sarti, Galuppi, Martini and Clementi; 1193 from German composers, among whom were represented J. S. Bach, in 180 numbers; Handel, 112; Mozart, 16; Schubert, 37; Weber, 11; Moscheles, 21; Mendelssohn, 60; Schumann, 155, and Beethoven, with all his sonatas for the piano alone, his variations and bagatelles. Further, Rubinstein played 18 pieces from Field, 158 from Chopin and 63 from Liszt; also from all his contemporaries in Germany, France and Russia, and from a few older, well-known German composers like Froberger, Muffat, Tomaschek and Lachner. He won high praise from all this and retained his place as Director of the Institute. He declined a tour of fifty concerts for which an American manager offered him half a million francs.

Auditions

AN "audition" is a hearing, as, when a singer sings for an operatic director with a view of getting an engagement, or when a student sings or plays for a teacher or musical authority, with the idea of getting an opinion as to his talent or of probable chances of success in his musical ambitions.

Years ago it was customary with many teachers, and musical authorities, to make no charge for an audition; but in the present era of commercialism the teacher fails to see why he should give up from \$5 to \$25 of his time for nothing, unless he is very sure he will gain a desirable pupil thereby.

The custom of charging a fee for an audition is getting to be well established among the more eminent teachers and musical authorities in the larger cities. The fee varies, some teachers charging the same fee as that they get for a lesson, and others more. One famous violin teacher charges \$100 for an audition. He examines the applicant thoroughly, hears him play, tests his ear for correct intonation, determines his talent for rhythm, ascertains his circumstances, talks with him, and in every way tries to judge his musical temperament and character. This might seem to be a large sum to some people for an opinion as to one's musical ability. However, there are many cases in which first-class expert information as to one's talent would be cheap at five times the price. Many violin students try for the profession, spending the best years of their life, and thousands of dollars, only to meet with failure in the end. They never have gone to a first rate violin authority and asked for the truth about their violinistic ability, and consequently have wasted their time and money in trying to do something for which they were not fitted by nature, lacking the talent and temperament which it requires to be a really successful professional violinist.

No one would buy a \$10,000 violin, or an oil well, or a gold mine, without getting all the expert information he could as to whether he was getting the worth of his money. On the contrary, parents,



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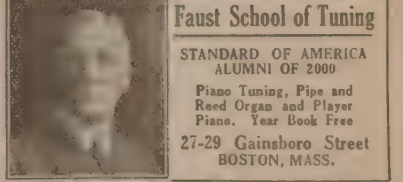
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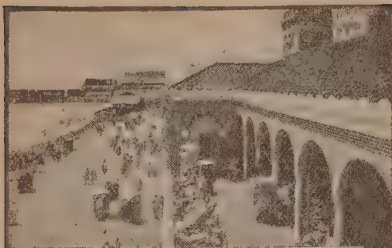
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or the violin students themselves, often will spend years and a small fortune trying to produce concert violinists, symphony men or high-class teachers, without any other opinion concerning their talent, or prospects of success than their own. I have known of where parents invested from \$10,000 to \$25,000 in giving a son or daughter a violin education, including years of study in Europe, only to find in the end that the money and time had been wasted. Such parents, before deciding on a professional career for their children, ought to get not one, but several expert opinions on the talent of the young people, from real musical authorities, the higher in the musical world the better, and no matter what the cost.

Violin Questions Answered by Mr. Braine

The Vibrato.

L. E. W.—An extended article on learning the vibrato appeared in THE ETUDE last November. There is an excellent chapter on the subject in the little work, "Violin Teaching and Violin Study," by Eugene Gruenberg. Your idea of executing the vibrato by "pressing upon and partially releasing the string," is entirely wrong. The finger remains pressed upon the string and swings, to and fro with the movement of the hand from the wrist. 2—Schradecks *Scale* is an excellent work.

The Small Town.

G. H.—In moving to the small town you speak of, to engage in teaching the violin, you will have to be governed largely by musical conditions in the town, which you will learn after you get there. You will have to fix your price by these conditions. Your idea of giving a concert to introduce yourself is a very good one. You will no doubt find one or more piano teachers in the town. Why not associate yourself with one of these piano teachers? Such a teacher being on the ground and familiar with the people of the town could give you many ideas. You could also help each other to get pupils, and have piano and violin recitals together.

The Stainer Violin.

F. W.—There is perhaps one chance in a hundred thousand that your violin is a genuine Stainer. No one could give an opinion without seeing it. Written descriptions are of no use. You will have to send it to an expert. You would have the expressage to pay both ways, and the fee of the expert for examining it. You likely would go to useless trouble and expense.

Beginning at Four.

B. J.—Four years of age is very young to start a violin pupil, although many great virtuosos started at that age. A good mastery of the bow movement is the first essential. Then the open strings can be taken up, from the music. As soon as the little one can play all the open strings readily, while watching the music, a first book like Wohlfahrt's *Easiest Elementary Method*, Op. 38, or Homan's first book, can be taken up. She should be kept on open string bowing alone, without looking at the music, for the first four or five weeks at least. At this age progress will naturally be very slow.

Bis. H. S.—"Bis" means, literally, "twice." That is, if it is placed over a measure, or passage, it means that that measure or passage is to be played twice. You will find the term in any up-to-date musical dictionary.

Springing Bow.

B.—In playing springing bow, the wrist moves to and fro as the bow bounces. For description of bowings of this character I would advise you to get "Violin Study and Violin Teaching," by Eugene Gruenberg, in which they are described at length.

Violin and Piano Pieces.

W. B.—A few pieces for the violin with piano accompaniment, which would no doubt answer your purpose would be, *Caratina*, Raff; *Faust*, arranged by Singelee; *Sohn der Haide*, by Kellar Bela; *Six Little Fantasies*, by Dancila; *Adoration*, by Borowski; *Meditation from Thais*, by Massenet; *Capotte*, by Gossec; *Souvenir de Wieniawski*, by Haesche; *Five Pupils' Concertos*, by Seitz; *Valce de Concert No. 1*, by Severn; *Valse, the Juggler*, by Severn; *Serenade*, by Schubert, arranged by Elman.

The writer has often lost pupils by telling them or parents the truth, where there is a marked lack of talent; that is, where the pupil is studying for the profession. It is the duty of the conscientious teacher to be truthful about these matters, even if he lose a few pupils thereby. Where a pupil is studying simply to become an amateur, and wishes to play for his own amusement, it is a different matter. Many untalented violin pupils seem to get a great deal of pleasure out of their music, but it would be a crime to advise such pupils to spend years of time and thousands of dollars in a vain attempt to become professionals.

Chin Rest—Squeaking Tone.

W. B.—You will soon get used to using the chin rest and E tuner you have just put on your violin for the first time, if they have been properly put on and adjusted. 2—The squeaking you complain of in the higher positions, when you play on the E string, could come from several different causes. In these high positions you must bow very near the bridge, to make a clear tone, and your bow must move exactly parallel with the bridge. Then again your E string may lie too high above the fingerboard. Your bow may need re-hairing, as a steel E string wears the hair smooth, very rapidly. 3—Georges Chanot was one of the greatest French violin makers, and his violins, if genuine, are valuable. 4—From your description, the plugged holes you speak of have nothing to do with the age of your violin, but were placed there by the maker in the course of manufacture. 5—Your bow-hair should have neither too little nor too much rosin on it, to produce a good tone. If too little, there is not enough to set the string in full vibration, and if too much the string and hair are clogged with rosin, and the bow-hair cannot get the proper "bite" on the string to produce a clean, even, singing tone.

A Study Scheme.

G. L. F.—I could not say how much you ought to practice without knowing what your other duties are. If you go to school or work, try and get in two hours; if you have nothing to do but practice the violin, do four or five hours a day. Practice in shifts, not over half an hour at a time, with periods of rest in between. 2—Two lessons a week might be sufficient. Spohr says the pupil, in the early stages at least, should have a lesson every day; and this is advisable if you can afford it. 3—Quite impossible to give even a guess as to how long it would take you to become a good violinist, without hearing you play, and knowing you thoroughly, as so much depends on talent, temperament, industry and enthusiasm. 4—A good violinist should know violin technique thoroughly, be able to play the etudes of Kreutzer, Fiorillo, Rode and others, several standard concertos at least, and many miscellaneous violin compositions. The requirements for a concert artist would be higher, and for a good amateur violinist somewhat lower than that. 5—Put off the study of the vibrato until you can play in good tune in the first and third positions at least. 6—It would not matter if you play a "popular" piece occasionally; but do not do too much of it. 7—As you are under instruction, you should leave the choice of your pieces to your teacher. 8—Real ebony is black all the way through.

Too Many Advisers.

H. F.—"Too many cooks spoil the broth," and likewise too many teachers and too much contrary advice spoil and unsettle the pupil. As you are under instruction, I would hardly like to criticize your teacher and his methods, especially as I have never heard you play and do not know your needs. 2—If you have real talent you could no doubt become a good violinist, with the foundation you have already acquired at the age of nineteen, even although you might not become a finished artist. 3—A few pieces you might like at your present stage of advancement are: *Caratina*, Raff; *Sohn der Haide*, Kellar Bela; *Kuivaiak*, Wieniawski; *Souvenir*, Drla; *Faust*, Gounod-Singelee; *Koboldtanz*, Goby Eberhardt. 4—You should have studied scales almost from the beginning.

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Interesting Letters from our Readers

Neighbors Reported His Practice at Dawn to the Police

[The following is one of the many excellent letters submitted in our contest, "How I Earned My Musical Education," which closed some months ago. Editor.]

HAD I not used a "self-starter" combined with a determination to accomplish some great things, I would not have earned what I can boast of at the age of twenty-three. I have conquered difficulties upon difficulties, single handed. Of course one makes some valuable friends who are always at his side, ready to help him when such friendship and whatever help they can give is deserved, which is proved only by an untiring desire to accomplish something worth while.

Born of Italian parents, I came to America at the age of thirteen years. My parents had preceded me by two years. When I arrived, owing to political conditions, the country was lacking in work. Whatever I could earn was a big help to my parents, who were hardly able to help themselves at that time. It was less difficult for a boy to secure work than for an older person, especially foreigners who could speak little of the English. A few years passed in Philadelphia, in which I changed my position several times. Often I did heavy work that no one would think possible for a young boy of my age.

From the standpoint of work, conditions materially changed, and I was permitted to choose my own destiny as far as learning a trade or profession is concerned. We were always so poor in Italy that a musical education could not be obtained. I wanted some kind of an instrument at a very early age, but instead of that I had received what is commonly called among boys a "good licking" on account of my persistency in asking for it.

I was born in the northern part of Italy where the products of the country are such that money is obtained only once a year when the goods are sold; and by that time expenses which were made during the year and which had to be met were due, leaving my father with very little money for other needs. Hence I could not have the instrument I wanted, although a few lire, hardly a dollar in American money, would have paid for it. So at the first opportunity I had to hear a violin played here in America I became so interested and so enthused that I immediately questioned the player, an amateur, to give me lessons. He said he had two violins and would sell me the very one he had played that night for three dollars. The bargain was struck. I paid him in small installments, using the quarters my mother gave me for my spending money, after I gave her my pay envelope at the end of the week. As the amateur violinist worked all week, I made arrangements to take my lessons either in the evening or on Sundays when he had time.

This first teacher played by ear, so all he could teach me was major and minor scales without notes. I am thankful for my first teacher. Although he was no teacher, yet he taught me the fundamental things of greatest importance in all music, and especially in violin playing, as scales are the root of all kinds of playing and singing.

I did not take many lessons from this teacher as I was anxious to learn to play from the system of notation and not by ear alone. Going to another teacher meant a great deal of sacrifice. It meant that I had to spend for my violin lessons every cent I was allowed to have, as I surely had to pay more for a better teacher. My allowance was then raised to fifty cents a week, since I was also earning more money.

I managed to find a teacher who gave me a real welcome when he saw my genuine interest in the violin, so that he dropped his price to suit my allowance. And I will believe forever that the proverb, "Where there's a will, there's a way," is really true. He rooted in me a desire to continue by all means regardless of difficulties and numberless disappointments. For I had to go

against even the will of my parents in continuing my violin studies.

I began practicing so early in the morning in order to put in a full hour before working time at the factory that someone in the neighborhood reported my early finger gymnastics to the police, in order to have me stop playing at such an early hour of the morning. Nevertheless, that did not put an end to my practicing, for I managed to keep all windows and doors closed, and the mute on when playing loud exercises.

I remained with this teacher two years, after which I decided it were best, since I had to pay for all I was learning, to go somewhere where I would be left alone to do what I desired to do at the bottom of my heart. I then managed to leave home on good terms. I must say it was no easy task, for it was my first experience to leave my parents after my early arrival in America. I must admit it did hurt as I always loved my home; but my desire was to master the violin to the limit of my ability. Of course we know there is no such limit, but I meant I wanted to learn all I could with my limited means.

I entered a University School of Music as an outside student. Its director was so kind to me as to arrange for me to take my lessons in the evenings, as I was employed and lived in a town five miles away from the University. I had to spend considerable time to go to and from my lessons. Trolley service was very poor; and if one missed one trolley it meant a wait of an hour or a five-mile walk. This walk I was compelled to take very frequently, owing to the generosity of my teacher in giving me an extra long lesson, when there was trouble with the poor line, especially in winter.

I continued such lessons for quite a while, but finally decided it was best for me to move to the University town. I would also have secured employment here, too, but was unable, so I arranged a change of my hours of employment at the old place so that I worked from 4 p. m. to 12 midnight. This arrangement gave me time to attend classes in theory, history and harmony, which were held in the morning, and such instruction is essential to all music students. My violin hours were also changed to the morning. I must say it was hard to continue in that way, as I had only a limited time to secure rest from all the activities in which I was engaged, but I wanted to succeed, and I managed to please both my employer and my teachers, in doing the best I could do at all times.

In two years I accumulated enough money, that together with a little money secured from private lessons which I gave in nearby towns, I was enabled to complete my course at the University. It required four years of study to complete such a course, at the end of which time I was granted a diploma together with a teacher's certificate as honor student in violin with the gold medal.

I continued my lessons, going to a famous master in New York City for further advanced work. I wish to conclude by saying there is no need for anyone to go to Europe to secure a musical education, or to become an artist. What is needed for anyone with a desire to succeed is to learn and earn one for himself.

CONSTANTINO F. NARGO,
Pennsylvania.

A Will and a Way (Notwithstanding the Baby)

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R. O. B.

New Musical Books

Tempo Rubato and Other Essays. By Constantin von Sternberg. Cloth bound, 150 pages. Published by G. Schirmer, at \$2.50 net.

In his usual clear, forceful, scholarly style, the author has "lifted the veil" that obscures the solution of questions which rise in every earnest student's mind. The pages of the book are filled with good things, the evident products of long study, experience and research. A facile pen presents these vividly to the reader's mind. The chapters on "Plagiarism" and "The Author's Authority" deal deftly and convincingly with these questions which will not down.

The Second Message of Anne Simon. By Otto Torney Simon. Cloth bound, 157 pages. Published by Richard G. Badger, Boston, at \$1.75.

The results of an experiment with automatic writing. Messages from the compiler's dead wife make up its contents. It should interest students of the occult and spiritualistic phenomena.

Modern Pianoforte Technique. By Sydney Vantyn, Professor at the Conservatoire Royal de Musique, Liege, and at the Scuola Musicale,

Brussels. Cloth bound, 166 pages. Published by E. P. Dutton & Co., at \$1.25.

Each one of the thirty chapters deals definitely and clearly with some distinct problem of piano technique. As clearly as can well be done without the personal instruction and illustration of a competent teacher, the text deals explicitly with many of the teasing tricks of piano playing. Both students and teachers will find many things in this little volume that will tend to make more clear or easy some of those points of playing on which they have been wishing they might have "just a little help."

Catechism of Piano Playing. By H. Riemann. Cloth bound, 92 pages. Published by Boston Music Co., at \$1.00.

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Suggestions for the Commencement Program

For this most interesting event in the school year there is now available a large variety of appropriate music such as choruses and part songs and other numbers. We publish a considerable list of such material and also stock everything of the kind for which there is a demand.

As a help to those who are looking for commencement music we call attention to these unison choruses, *In May, Good Night, Spring Song*, by Wilson; *Fealty Song*, Spooner; *The Swing*, Ward-Stephens; *Anchored*, Watson; two-part songs, *To the Blue Bird*, Williams; *Lightly to Stately Measure*, Gluck; *Moon of the Springtime*, Woodcock; three-part songs, *Rainbow Song*, Gest; *Eyes of Childhood*, Morrison; *Song of the Morning and Beautiful Stars*, Wilson; soprano, alto and bass, *The Owl and Echo Song*, Gest; *Jolly Tars*, Stults; *Out O'er the Deep*, Wilson; four-part, *In The Pride of May*, Ferrara; *One More Song* and *De Time for Sleepin'*, Wilson; *Love's Old Sweet Song*, arranged by Bliss. These are listed as suggestions, but we have many others of each classification. Any of the above or others may be had on approval. Prompt service and liberal treatment at all times.

New Four-Hand Album

From time to time we have published very successfully four-hand albums, made up from the special large plates. We now have in process of compilation a similar new album which will include in its contents exceptionally bright, melodious and attractive duets of intermediate grade. There will be original four-hand pieces, transcriptions and arrangements in about even proportion. Modern and contemporary composers are represented chiefly. This will prove to be one of our very best duet books.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

Advisability of Ordering Diplomas, Medals and Other Awards Early

Every year at commencement season engrossers and engravers are overwhelmed with last-minute orders, but the thinking teacher or responsible individual of any school avoids disappointments and hurried workmanship through being caught in this crush of business. Even where special lettering is not desired on a diploma, or special engraving is not required on an award in the shape of a medal or pin, it is advisable to make an early selection and thus make certain of having awards on hand at the proper time.

In order to assist teachers and schools needing awards for this season's graduates or honor pupils a number of suggestions have been made on another page of this issue along with some program suggestions.

Our stock forms in certificates and diplomas cover practically all needs of the music teacher and are arranged to accommodate special lettering if desired. The Musical Jewelry Novelties we have to offer are very popular and there are nominally priced pins that will help encourage little students; for older and more proficient pupils there are other styles up to a very excellent Medal that may be had in gold or silver. Our "Music Teachers' Handbook" describes all, and shows illustrations of many, of the certificates, diplomas and jewelry items we have to offer. This catalog also covers many other helps for the teacher and every teacher desiring one of these handbooks needs but send a postal request in order to obtain a copy gratis. Please do not forget the admonition to act early.

An Ideal Service By Mail

There is practically no limit to the service rendered to music teachers through the mails. Without this service fully four-fifths of the musical profession would be obliged to depend upon most inadequate and inefficient sources of supply. This is true particularly as regards music for teaching purposes, a condition difficult to change because as a rule it is not profitable for the average dealer to invest heavily in supplies of that character and a limited stock obviously excludes many important items.

Our policy for forty years has been to publish teaching material for all grades of music study and to carry as complete a stock as possible of all kinds of music and we now have, in all probability, not only the largest, but also the best, assorted supply to be found anywhere. Yet it is one thing to have this and quite another to place it at the disposal of customers scattered from one end of the country to the other; this, however, is made possible by a well planned mail order service supported on the one hand by quick transit of orders in the mails and on the other by a trained, capable force of order clerks. The result is not only prompt service, distance considered, but also a steadily increasing number of satisfied customers who have learned to depend upon us as a never-failing source of supply.

Music teachers not familiar with our system and who are looking for fresh, practical and attractive teaching material, or who are interested in getting the best service, should write for catalogs and a circular describing the "On Sale" plan.

A Home Entertainment Program With Your Talking Machine

Some few months ago we presented to ETUDE readers, who are so fortunate as to possess a talking machine, a suggested program for an evening's entertainment in the home. This list proved quite popular with our patrons, and, in response to demands for a list of a similar nature, we are presenting this month a program that we feel certain will meet with universal approval.

PART I.

1. *Gems from the Mikado*—Parts I and II. Victor Light Opera Company 35551 \$1.25
2. *To a Wild Rose*—Venetian Trio 18208 .75
3. *Flirtation*—McCormack and Kreisler 87549 1.50
4. *Last Night*—Mme. Homer and Miss Homer 87570 1.50
5. *Festival at Bagdad* (Scherazade). Phila. Symphony 74593 1.75
6. *Oi Luna* (Silvery Moon)—De Luca 64912 1.25
7. *Serenade*—Chantez, riez, dormez (Sing, Smile, Slumber)—Farrar 87257 1.25

PART II.

8. *Le Pere de la Victoire*—Journet 64557 1.25
9. *Adagietto* (L'Arlesienne)—Kreisler & String Quartet 64601 1.25
10. *Si vous l'avez compris*—Caruso-Elman 89084 2.00
11. *Voce di primavera* (Voice of Spring)—Garrison 74488 1.75
12. *La Spagnuola* (The Spanish Dancer)—Zanelli 64834 1.25
13. *Seattette from Lucia di Lammermoor*—95212 3.50

We can supply any of these records from our large and comprehensive stock. All purchases of \$3.00 and over are sent by parcel post, charges prepaid. Send for catalogs of Victor and Brunswick records, Brunswick Phonographs and Victor Victrolas; gratis upon request.

Etude Prize Contest

As announced last month, the time for the close of the ETUDE Prize Contest has been extended to July 1st, 1923. In addition, the amount to be awarded in prizes has been increased; a complete announcement will be found on another page of this issue. There is still abundant opportunity for all to be represented in this contest. Composers may be represented in all classes but by only one composition in each class. It is best to submit new and practical works, pieces which may have been written for study purposes or as examination theses are, as a rule, not well adapted for publication and consequently are not likely to be successful in a contest of this nature. The prizes are so arranged that they cover practically all grades in piano music, sacred and secular vocal solos, anthems and secular part-songs.

The Song Hour (Formerly Named Songs For Assembly Singing and Rural Schools)

This book was originally designated in the above manner because of the immense need of just such a book for rural school purposes. However, after consulting with experts we found that the need for precisely the same book was just as great in the day school in the city, large and small, and for that matter in the musical home. People are singing more these days. The war brought that about. Young folks need a good song book in the home. The old "College Songs" was the magnet of thousands of home groups. The Song Hour will serve in the same manner in normal homes of sensible people, anxious to keep the home ties from being entirely severed by the shears of moving pictures, clubs, automobiles, jazz. Book I is without piano-forte accompaniments so that school boards everywhere can secure this work in the most inexpensive form. (Special advance of publication price, 15c.) Book II has the accompaniments complete; (special advance of publication price 30 cents a copy.) The Song Hour is the compilation of some of the greatest school authorities in the country and was partly prepared as a public service under the supervision of a great commonwealth.

Small Photographs of the Great Masters

We are pleased to announce that it will be possible for us to supply within a reasonably short time a carton containing one each of the following great masters' photographs:—

Beethoven, Mozart, Bach, Mendelssohn, Schumann, Schubert, Liszt, Chopin, Handel, Haydn, Wagner, Verdi.

The size of each photograph is 1½x2¼", and the price is twenty cents for the twelve. Here are real photographs of a very desirable size for only a little over one cent each, about the price it has been necessary to pay for the ordinary half-tone prints of the past. We believe that these small photographs are going to supply the great demand that has been felt by us from the teachers and schools of the country. If this set of twelve is well received, we will go further and make other series of musicians' photographs and at the same rate.

Six Pianoforte Pieces By Charles F. Huerter

This set of six pieces is an exemplification of extreme modern treatment as applied to compositions of moderate difficulty and in characteristic vein. The pieces are entitled, *A Miniature; A Nightmare; Shepherd's Song; March Burlesque; Romance Poetique; Valse Burlesque*. These pieces are melodious and in regular form. Their unconventionality lies chiefly in the harmonic treatment. Such pieces are necessary in teaching nowadays, in order to accustom students to the modern trend and development in the art of music. They form a good preparation for the larger works which must be taken up later on.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

New Piano Pieces By Rudolf Friml

We take pleasure in announcing that a new and important name has been added to our catalog, that of Mr. Rudolf Friml, the well known pianist and composer. We have accepted from Mr. Friml a very interesting set of piano pieces. One of these pieces entitled *Moon Dawn*, will be found in the music pages of this issue. There are five other pieces in this set, all in Mr. Friml's best style and well diversified in character. They are all of intermediate difficulty, about grade IV. Deserving of special mention are *Valse Christine* and *Marche Mignonne*. We are also publishing Mr. Friml's new love song entitled *Longing*. This number will also be published in a transcription for piano solo.

A New Instruction Book By John M. Williams

Piano teachers who prefer to start in at once with both treble and bass clefs, will welcome this new book with enthusiasm. Mr. Williams, who is a practical teacher and writer with many successful works to his credit, has embodied the best results of his own teaching experience in this new book. It is a real instruction book starting in from the very beginning. The material, which is both original and selected, is set forth in a logical and progressive manner. Excellent results will undoubtedly be obtained from the use of this work.

The special introductory price in advance of publication is 40 cents per copy, postpaid.

Intermediate Study Pieces For the Piano

This will be the final month of the introductory offer on this book. It is printed from special large plates and there are an unusual number of pieces included. We give a partial list of its contents as follows: *Perpetual Motion*, Webb; *Blowing Bubbles*, Felton; *Pierretta*, Noelck; *Bohème Polka*, Rubinstein; *Twilight Reverie*, Heller; *Plaisanterie*, Berge; *The Brook*, Karganoff; and many others.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

The Golden Whistle Juvenile Operetta By Mrs. R. R. Forman

We are about to publish a new operetta for children, by two well-known writers whose previous efforts have met with variable success. The magic properties of the Golden Whistle are told in song and story in a very new and entertaining manner. Gertrude Knox Willis has written a fascinating plot all about a peppy boy and a white rabbit with a witch, elves and the Queen of the Fairies herself, and Mrs. Forman has written the sort of music to please both the juvenile performers and their audience. The brightest and catchiest melodies, all in unison, and charming dances fully described and all costumes and stage directions are carefully detailed in the book. This play may be given in or out of doors. The stage setting is very simple, inexpensive and easily provided. One copy only to any one at an advance of publication price of 30 cents.

Etudes Miniatures Easy Study Pieces By Frances Terry

Above is the title which has been adopted for the new set of studies by Frances Terry. We have omitted the title "Alphabet," which we used last month as this might prove somewhat misleading. These studies are not of the first grade but they lie in grades 2 and 3. There are twenty-six studies in all and they are particularly good, so much so that a number of them might be played separately as pieces. They are useful throughout and well contrasted, the harmonies and the general treatment being most workmanlike. This is just the right sort of book to take up before beginning third grade work. The special introductory price in advance of publication is 35 cents per copy, postpaid.

In the Forest Fine Nature Studies By Homer Grunn

This work is now on the press but the special introductory offer will be continued during the current month. Much can be done with these unique characteristic pieces. They may be used as piano solos, or vocal solos, or recitations or, taken as a group, they may be produced in costume and made into a little woodland sketch. They are extremely well written, in modern style. In point of difficulty they belong in the second and third grades. The special introductory price in advance of publication is 25 cents per copy, postpaid.

Melodious Elementary Etudes, Op. 161 By Franz J. Liftl

This is a set of fifteen very useful studies arranged in progressive order beginning in the early second grade. All in easy keys, none going beyond three sharps or three flats. They are particularly good for study in mechanism, rhythm and in variety of touch. The author is a well known and very successful European teacher and composer. Mr. Liftl is already well represented in our catalog by many original compositions as well as compilations from the classics. The special introductory price in advance of publication is 35 cents per copy, postpaid.

Seventeen Recital Etudes By Ludwig Schytte, Op. 58

L. Schytte is known chiefly through many delightful piano pieces in modern and characteristic style. Pieces such as his *Slumber Song* and *In the Mill*. His *Idylls*, Op. 58, have all the tunefulness and artistic finish of his piano pieces but at the same time they have real technical use and interest. These studies are specially good to be used as an introduction to the works of the more modern composers. They are of about the same value as Heller's Op. 45.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

Musical Progress By H. T. Finck

For forty-five years, as music editor of the most distinguished of New York newspapers, Henry T. Finck has been in the closest contact with the great music of the world and has known intimately many of the greatest musicians. No more genial and illuminating pen has ever come into American critical journalism. The very best work of an instructive character from this great life of rich musical experience is embodied in "Musical Progress," every page of which will be an asset to the musician (young or old) possessing it. Mr. Finck has finished reading the proofs and the opportunity to secure this publication at the special "introductory rate" of 80 cents will not remain open long.

Newman Album of Classical Dances

Since music and dancing are kindred arts, it is eminently fitting that they should be united in a book of this nature. The dances to be found in this work are set to some of the most celebrated works of the great masters and to some splendid numbers by contemporary writers. There are both solo and ensemble dances, all of them are carefully worked out and described in full with diagrams and explanatory text. The music pages are marked and numbered to correspond with the descriptions. Anyone who understands dancing should be able to work out any of these numbers successfully by following the given directions. This book is almost ready.

The special introductory price in advance of publication is 75 cents per copy, postpaid.

Five First Position Pieces For Violin and Piano By Arthur Hartmann

The grading of violin students is quite different from that of piano students. When the young violinist first begins to play, he works first of all upon the open strings and thence works his way into the First Position. He remains in the first position, however, until he is well past the elementary stages and there are many effective pieces which do not require a knowledge of more than the first position. There is always a demand for such pieces. Mr. Hartmann's new set of pieces are charming in every way. They are real violin music and the violinist has something good to play which does not overtax his technique.

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Collection of Anthems and Oratorio Choruses

Difficult as are Oratorio choruses, this volume contains anthems and choruses of various types and degrees of difficulty.

It provides the conductor or choir master with a solution of many problems. Sacred mid-week concerts or special Sunday afternoon or evening services need splendid classic numbers to interest music-lovers and demonstrate the ability of the choir of singers and in this compilation may be found many numbers for practically any and every season, worthy of serious study and having the added advantage of being bound together.

Our advance of publication cash price, 35 cents, postpaid.

Short Melody Etudes With Technical Points By Mathilde Bilbro

Miss Bilbro's work, as an elementary writer and a teacher of the young, is well and favorably known. She has to her credit many successful works. The *Short Melody Etudes* are little study pieces in a characteristic vein well adapted for second grade work. They are all very tuneful and they cover just such points as are required at this stage of progress, such as scales, repeated notes, broken chords, wrist touch, staccato, etc.

The special introductory price in advance of publication is 25 cents per copy, postpaid.

Exhibition Pieces For Piano Solo

This new book is now well along in preparation but the special introductory offer will be continued during the current month. This is a splendid opportunity to obtain an unusual number of exhibition pieces, all gathered together under the one cover. The book will be printed from special large plates. There are many occasions when such pieces as these are indispensable. The player is often called upon for pieces which tend to display powers of execution, of velocity, of endurance or even of *bravura*. All such pieces will be found in this collection.

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Let's Go Traveling Operetta For Children By Cynthia Dodge

A rainy day story in song and action, for boys and girls, in quaint and curious costumes. No "flower" nor "fairy" plot, but a real entertainment for the audience and real fun for the performers.

The humor of the dialog is particularly suited for boys as well as girls and each character takes an equally active part in the play.

The music is all in unison when the chorus is used, is very tuneful, easy to memorize and lies in the proper range of the young voice.

Pen-and-ink sketches show all costumes and the stage directions give all steps of dances, all gestures and suggestions necessary.

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Etudes de Style By E. Nollat

This book of studies is now in press and the edition will soon be ready. The grace and refinement, found in the writings of all of the modern French composers, are particularly well exemplified in these studies. Although in point of difficulty they do not proceed beyond grades four and five, nevertheless, they are real artist studies, each one being well worth playing as a separate piece. They are more interesting to play than studies of similar grade by Heller and other writers and that is saying a great deal.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

Seventeen Short Study Pieces For the Piano By M. Greenwald

Short Study Pieces in the Second and Third Grades is the title selected for this new book. It is now nearly ready. These study pieces partake of the nature both of technical studies and of characteristic pieces; each number has an appropriate title. The technical features include scale work, wrist work, crossing the hands, repeated notes, triplets, legato, chromatics, velocity, broken octaves and broken chords. It is just the sort of a book to take up upon beginning third grade work.

The special introductory price in advance of publication is 25 cents per copy, postpaid.

Golden Memories By Mrs. H. B. Hudson

This new book is now well under way. It completes the series by Mrs. Hudson, begun with her little book entitled, *A. B. C. of Piano Music*. Whereas the other books of the series all use the capital letters only instead of the musical notation, this book still uses the capital letters but also gives the musical notation. Thus the connection between the capital letters and the musical notation is finally established. The melodies are not original but are taken from familiar hymns, folk songs, etc., all arranged in a very easy manner.

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First Piano Lessons at Home By Anna H. Hamilton

The special introductory offer for this new book will be continued during the current month, although the edition is very nearly ready. This is a genuine first book in music; it may be used at the beginning, independent of any method or instructor, or it may be used in conjunction with the first instruction book. Throughout a considerable portion of the book the pupil plays with one hand only at a time and in the treble clef. In addition to this it combines the features of an elementary writing book.

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Secular Mixed Chorus Collection

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The binding together of this great variety of material leaves no separate copies to be mislaid. Each and every number in the book has been tried out enough to show its worth, so there is no "dead wood" in the collection.

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Album of Selected Compositions for the Pianoforte. By Johannes Brahms. Price \$2.50. The only apology we have to make in regard to this album is the delay there has been in its appearance from the press, but that delay has been unavoidable, owing to the care and work that was necessary in the selection and preparation of this volume. All of the best and most frequently played numbers are included. No pianist's library is complete without this volume. While the price seems high, when the list of contents is considered or comparisons are made, it will be found to be a very reasonable one.

Spaulding Easy Album of Piano Compositions. Price 75 cents. The work of Mr. George L. Spaulding is happiest in just such easy, melodious teaching pieces as are contained in this volume. There are 22 popular compositions included. Every one is of educational merit and yet bright and extremely musical.

Musical Pictures from Childhood. By A. Kopylow. Price \$1.00. Here is a collection by one of the best contemporary Russian writers. We believe it better than some of the easy classics; it is most characteristic and extremely musical. The work has been well edited and it can be recommended to all teachers interested in young pupils.

Peter Pan. By Mrs. H. H. A. Beach. Price 50 cents. Here is a cycle of songs for three-part choruses of women's voices by the leading woman composer. This setting of Peter Pan is most beautiful and is not too easy. We would say that this is a real opportunity for every director of a women's chorus to present a work by an American woman composer of which all will be proud.

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We are pleased to announce the issuance of the above five volumes of such a varying character. Every one of the above has a distinct purpose and they are of such a character that we are proud to present them. Any of the above will now be delivered upon the receipt of the regular professional price, or can be obtained on selection, the same as any other musical work or any sheet music composition on our entire catalogue.

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We again wish to caution our friends not to pay money to anyone unless he or she is personally known by them. If there is the slightest suspicion call the police. An honest man can easily prove his authority and his responsibility.

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Where copies of the ETUDE MUSIC MAGAZINE are lost in the mails, write to us direct instead of to the representative or subscription agency with whom the order was placed. Complying with this suggestion will save a lot of time and enable us to make quick adjustment. When changing your address for the summer, give both the old and new address. This is important as our files are arranged geographically by towns and unless we have both addresses, we cannot locate a subscription.

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Mr. Witherspoon will teach at the Chicago Musical College, 620 South Michigan Boulevard, Chicago, from June 25th to July 28th, 1923.

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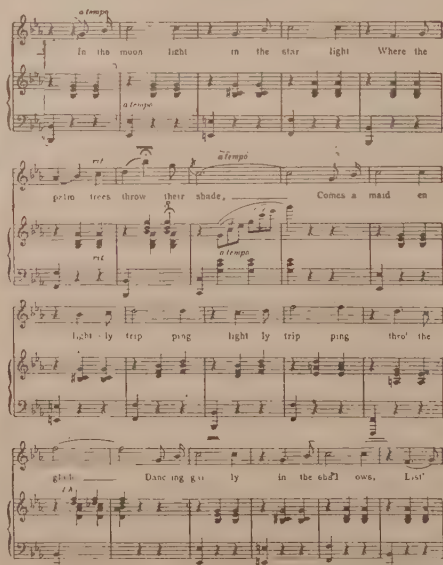
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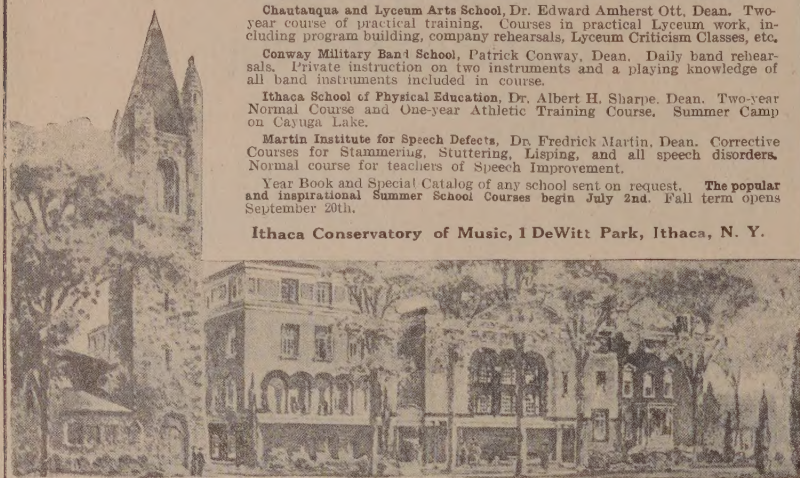
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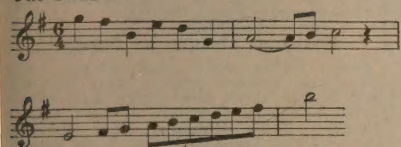


JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST



The Swan



The Swan—Saint-Saëns

How many times do you suppose you have heard *The Swan* by Saint-Saëns? Probably the violinists have used this piece many more times than the pianists; and if you play the violin you may already have it in your repertoire. If not, you should learn it and add it to your list of memorized pieces, as it is always well-liked and is a good number to have "ready." It has been arranged for a great many instruments and combinations of instruments, and even vocal arrangements if it have been made. Saint-Saëns wrote it as a short piece for orchestra and piano, one of a suite of twelve short pieces—very short, in fact, some of them are called "The Carnival of Animals." Some of the pieces are very humorous but are seldom performed. *The Swan* is the most beautiful in the set and is very well known and popular. It is a simple flowing melody in quarters and eighths, with a broken chord accompaniment in sixteenths, in the key of G major. The only thing at all unusual is the time, 6/4, which must be counted out carefully at first.

Saint-Saëns was born in France, in 1835, and died in 1921, at the age of 87. What other compositions of his can you mention?

A little fish swam in the sea
As merry as a fish could be
And when the fisher man came near,
It said, "He'll not catch me.
I have no fear.
I can not leave the sea so soon
For I do my SCALES each day
At noon."

Bird Calls in Different Nations

In some countries the calls of certain birds are taken to mean good luck or bad luck.

In Poland the hooting of an owl is taken as a sign of misery.

The croaking of a raven in Russia is said to be a sign of bloodshed. The cuckoo is taken in Russia as a sign of sadness.

In Serbia the cuckoo is considered as a prophetic bird.

In central Europe the cuckoo is supposed to be a sign of good luck.

The night raven is sometimes said to be a sign of bad luck.

Harry's Lesson

By Olga C. Moore

HARRY had received a new piece, at his last lesson, called *Rose Petals*. Practice time came along, on this particular day, and Harry stalked up to the piano.

First of all he banged through the first page of *Rose Petals*. Harry did not know that his father had come home early and was reading the evening paper in the next room. (Or rather, he was watching the boy over the top of his paper.) When Harry had finished the first page, and started on the second, his father called, "Son!" "Yes, sir," answered the startled son. "What new style of music is this you are giving us this evening?" asked his father, "I don't think I ever heard any musician pound on the keys as you are doing. If you'd like to break the piano a little quicker, there's a big hammer down stairs in my tool box, that you may use."

There is a
big ham-
mer
in my
tool-chest.

Harry's head drooped, his face flushed red, his conscience hurt him. To excuse himself, he finally answered fretfully, "Oh, pshaw, Dad, what does a boy want with such a piece as *Rose Petals*? Mrs. M— is always talking about a beautiful melody in the bass and soft chords in the treble. I don't want that mushy stuff. What have

I got big strong hands for, if I can't play the chords loud with 'em? I want something rough and tumble!"

"Oh, I see," said Harry's father, thoughtfully, "You do not want MUSIC, you want to make NOISE. You know that we are going to attend a piano recital to-night, given by Miss Right's pupils, and you will hear some real music there—not noise."

The Recital was under way. The next number on the program was *Rose Petals*, played by Issy Right (Miss Right's young brother, and Harry's playmate).

The first melody, played with the left hand, came forth like the tones of a 'cello—the right hand playing an accompaniment of soft chords, reminding one of rose petals, dropping, dropping, dropping, oh, so softly.

Then the right hand took up the melody and sang out a little higher, like a violin. The left hand here carried an accompaniment, with a little accent on the first beat of each measure, while the double notes were played softly, just keeping time with the melody.

Then, again, the 'cello-like tones, so like the human voice, sang clearly in the bass and the right hand chords again seemed to represent rose petals dropping softly.

Truly, Issy Right was a little artist, and the audience heartily approved of his playing, judging by the tremendous applause. Harry shyly turned to his father and whispered, "I say, Dad, when we get home, I want to see if I can make that much MUSIC out of my *Rose Petals*."

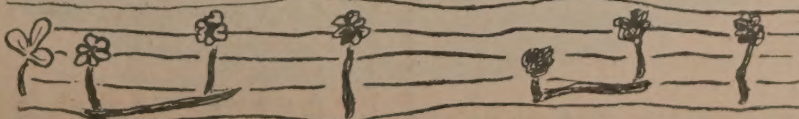
Don't you wish that we could be mice and listen in on Harry's next music lesson when he plays *Rose Petals*?

Clover Time

HERE is something new for a pastime when you go on your vacation this summer. Of course some of you live all the year round where you can go into the fields and woods; but a great many others only see the fields and woods for a short time in the summer. Everyone loves to sit in the fields and imagine themselves in the middle of a vast sea of grass and clover, and look at the sky and the clouds and listen to the birds. And don't you love to pull the daisies and buttercups and fancy grass? But soon your bouquet becomes wilted, you throw it away and have nothing to show for your visit to the fields.

The next time you go, take a strip of heavy paper, about eight or ten inches

wide. Draw a staff on it with crayon. Then gather your clover and fancy grass and make a little melody on your staff. Get white clover for the half and whole, and red clover for the quarters and eighths. Put them just exactly where they should go on the staff to make your melody, and push the stems through to the other side of the paper so they will stay in place. Use blades of grass for the stems of the notes and for the "hooks" of the eighths. Make little slits in the paper to pull each end of the blade of grass through, so they will stay in place, too. You will have a very pretty melody, and you can bring it home with you and try it on your piano.



Problems

HAVE you a thoroughly reliable sense of rhythm? And even if you have, are you thoroughly familiar with all the various time signatures? And the many ways that measures can be made up in each time signature?

The following is a good exercise for making one feel "at home" in different time signatures.

Take a piece of paper and write a two-four time signature, and space off eight measures. In the first measure put one note which must fill the measure of time. In the second measure put two notes. In the third put three notes; in the fourth four notes and in the fifth, five notes, and so on. The exact time value must be given to each note to make the number of given notes exactly fill the measure.

Then do the same again, this time giving yourself a three-four time signature. Then again with a four-four time signature. Then with a five-four, six-four. Then with three-eighth, four-eighth, six-eighth and so forth. This may be done by any one, individually, or may be used as a "stunt" at a club or class meeting, giving a prize for the one having the fewest mistakes.

Letter Box

DEAR JUNIOR ETUDE:

I have never seen any letters from Montreal, so I thought I would write.

My mother is a musician, and she teaches my brother and me the piano. I have been learning nearly five years and have just started to take up the violin.

Montreal is a city of two nationalities, English and French; so we have concerts in both languages. At school we are taught to sing French and English songs.

Yours sincerely,

EDITH MARY HARRISON (Age 12),
Verdun, Montreal, P. Q., Canada.

P. S.—I almost forgot to tell you how much I like THE ETUDE. I look forward every month to reading the JUNIOR ETUDE, and playing over some of the pieces.

EDITH MARY HARRISON.

I sometimes think
It's so much trouble
To practice every day,
But then I know
It's necessary
To really learn to play.

If all the scales
Were joined together
And rolled out into one,
It seems to me
That it would reach
From here up to the sun.

DEAR JUNIOR ETUDE:

I have never written to you before, but I just have to tell you how much I enjoy THE ETUDE and especially the Junior Department. I have been studying piano for four years and I think the pieces that THE ETUDE publishes are always very pretty. My teacher at Notre Dame Academy goes over them with me and she also prizes them very much. She thinks that THE ETUDE encourages the study of music everywhere.

Your friend,

MARY DONAHUE (Age 13),
Ohio.

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6. Substitute other notes when for any reason the ones written are inconvenient to play.

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Junior Etude Competition

THE JUNIOR ETUDE will award three pretty prizes each month for the best and nearest original stories and essays and answers to puzzles.

Subject for story or essay this month—"Is Music a Part of My Home Life?" Must contain not over one hundred and fifty words. Any girl or boy under fifteen may compete.

All contributions must bear name, age and address of sender (written plainly, and not on a separate piece of paper) and be received at the JUNIOR ETUDE office, 1712 Chestnut Street, Philadelphia, Pa., before the tenth of April. Names of prize winners and their contributions will be published in the issue for June.

Put your name and age on the upper left-hand corner of the paper, and your address on the upper right-hand corner of the paper. If your contribution takes more than one piece of paper do this on each piece.

Competitors must comply with all of the above conditions. Do not use typewriters.

MY GREATEST MUSICAL EXPERIENCE (Prize Winner)

One time when we were practicing for a recital our orchestra was to play the first number, and I was to play a violin solo. After our last rehearsal we decided to leave our music on our racks, ready for our performance that evening. I returned to the hall a little after seven to see that everything was ready and to take a glance at my music when, to my great surprise, I found it was missing! We searched all over, but it was not to be found. Just imagine my feelings! Although I had never even tried to play without my notes before, I decided I would do so, and got through splendidly. So ever after that I memorized my pieces.

IVAH McDONNELL (Age 11), Iowa.

MY GREATEST MUSICAL EXPERIENCE (Prize Winner)

This story I am about to relate is a true one that happened to me. This experience was a public piano recital. Of course it was given under my teacher's supervision, but nevertheless, it was my recital. I had planned this for several months, and for the two months I practiced five or six hours regularly, and three or four hours the last two months. The day came at last on which I was to appear, and I did no work that day except a few minutes slow and fast scale practice. When I played that evening I played without a mistake and put my whole heart and soul into it. It was a great success, and that was what I worked for.

ADOLPH KOHLHAMMER (Age 15), Iowa.

N. B.—(Please send complete address, Adolph.)

MY GREATEST MUSICAL EXPERIENCE (Prize Winner)

Last year I was on our commencement program for a piano solo. Illness kept me from memorizing my selection, but as the programs were already printed, I was given special permission to use my notes. At the concert, my music was before me and I was ready to play, when suddenly the lights went out and left the audience in total darkness—I could hear the audience gasp, while somewhere in the hall a baby began to cry. Spurred on by a desire to entertain the people until the lights were fixed, I started to play another piece that I had memorized several weeks before. It was *Humoresque*. I played it through without seeing the keys; and just as I finished the lights came on, and I took my seat, feeling happy because I had done my duty.

MARJORIE FOWLER (Age 13), Ohio.

Puzzle

By Annie Walker Humphrey

THE first letters of the words in the puzzle represent the initials of some famous musician or composer.

1. Was a master.
2. Famous, much-beloved.
3. Intensely patriotic.
4. Just, serene, blind.
5. Loud, violent behavior.
6. Glorious, famous hallelujahs.
7. Exceedingly gifted.
8. Romanticist and song-writer.
9. Pessimistic in temperament.
10. Famed, French-Polish Composer.
11. Composer, French genius.
12. Famous, prolific song writer.
13. Favorite, justly honored.
14. A great Russian.
15. Famous virtuoso, learned.

Answer to Puzzle

1. Race—BraceS.
2. lute—Flutes.
3. harp—SharpS
4. bar—barkS.
5. note—DeneT.
6. line—lineAR.
7. at—FLat.
8. rum—DrumS.
9. corn—cornET.
10. horn—hornET.
11. Rita—ritaRD.
12. ale—SCale.

PRIZE WINNERS

Gertrude Calkins (age 11), Pennsylvania; Faye Parsons (age 11), Texas; Lawrence Goodman (age 13), Missouri.

Honorable Mention for Composition

Edith Hanson, Florence Greene, Belya Nell Rummager, Juanita Darnell, Ruth Sifford, Alice Boxler, Bernice Singer, Julian L. Eddy., Melvin W. Ripkorn, Gertrude Calkins, Margaret Hastings, Frances Hunihan, Grace Remington, Mary Elizabeth Doherty, Dorothy Baldwin, Helen Foote, Harry Dean, Lucille Hill, Marian Tipton, Eva Lut, Catherine Breyen, Flora McArdle, Mary A. Stack, Leslie Rothrock, Marian Gallagher, Marian Caughey, Virginia Kelley, Alvina Lewis, Richard H. Smith, Kate Lyon, Loretta Barry, Margaret Voetter, Hannah Roth, Aurietta Losier, Natalie Lyng, Calda Waite, Fern Zimmer, George Donaldson, Jr., Marie Richmond.

Honorable Mention for Puzzles

Agnes Burns, John Burt Clark, Alma Rolk, Sarah Wellard Million, Mary Margaret Rupp, Natalie Tyng, Alice Smith, Ruth Cack, Marian Mansheim, Dora Lee Parsons, Marian Gallagher, Nellie Huebner, Mary Johnson, Frances Terry, Veronica Miller, Mona Blanchette, Helen Farrell, Josephine Bound, Mary A. Stack, Catherine Breyen, Mary Jorden, Eileen McKinney, Mary Ward, Ruby Beckenback, Melba L. Smith, Lou Ernestine Buck, Lois Johnston, Alvina Lewis, Josephine Coulombe.

Letter Box List


[Letters have been received from the following: Try to make your letters more interesting, if you want to see them in print. Evelyn Campbell, Pearl Lydia Sharpless, Rhoda Lundy, George P. Walthall, Barbara M. Chase, Virginia Anderson, Marie Hall, Alma V. Sedaker, Margaret G. McCormack, Mary Horton, Frances McAtee, Harriet A. Cross, Blanche G. Blackstone, Adele Hoover, Anna Karp, Mildred Cochran, Josephine Stein, Evelyn Kneeburg, Edith Kneeburg, Ruth Troch, Florence E. Pisar, Adeline Bellman, Janet Harket, Lillian Fehlberg, Grace McGee, Molly Martin, Mary Burke, Anita Warner.]

Ear Training

ARE your ears as good as your eyes in music? So many music student's learn to play a piece or an exercise or study, and practice very hard to make a "showing;" but do you think they have a very clear idea of what they are doing, or trying to do? DO YOU?

Can you recognize all the different kinds of chords and scales and intervals when you hear them? (That is, without seeing them written down, or without finding them on the key-board.)

Can you tell the difference between a second and a seventh when you hear them? Or between a fourth and a fifth? That catches lots of people whose ears are not trained. Can you tell major and minor scales apart when you hear them? It is certainly to be hoped that you can do this much, at least. Can you recognize melodic and harmonic and natural minor scales? Major and minor chords do not sound at all alike; but do you know which is which?



Georg Friedrich Handel

Born at Halle, 1685 Died at London, 1759

Master of the Oratorio. Gifted performer on the Violin, Harpsichord and the Organ. The Messiah, The Judas Maccabeus, Samson, are among his best known works.

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